鉄男
TETSUO
THE BULLET MAN
作画 深谷陽
原作 塚本晋也
BEAM COMIX
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Art by Akira Fukaya
Story by SHINYA TSUKAMOTO

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I can hear a lullaby——
Mama's going to buy you a mocking bird...
If that mocking bird won't sing... Mama's going to...
——it's my mother's voice——

——then... that means the person over there
...buy you a diamond ring... If that diamond ring turns brass... Mama's..
...is me when I was a child?

...No...
...It's Tom.
going to buy you a..

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SFX Typeset by dh85 & tim

Quality Checked by Chuuka, GGpX & laika

TOM...

AH!

TOM...
...

AH...
...WHAT'S WRONG?
!
...YURIKO...

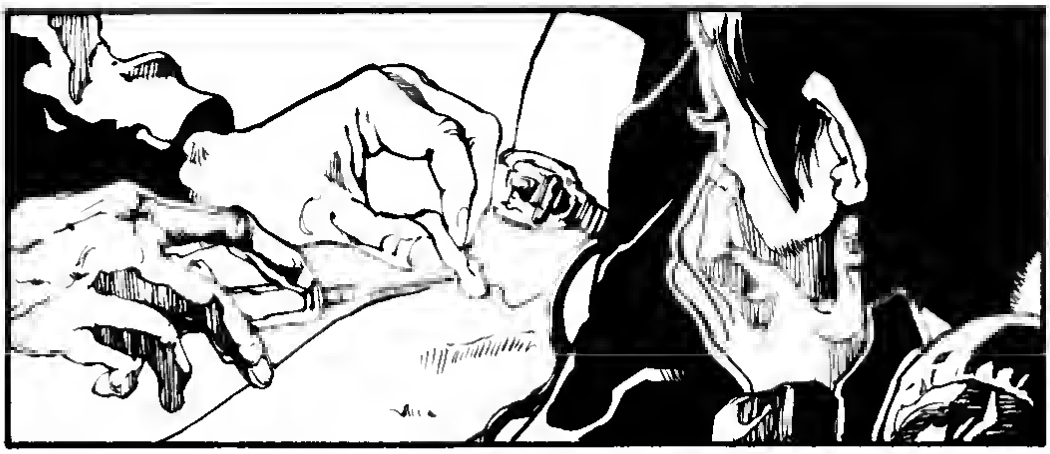
...HE SUDDENLY...
...TURNED INTO SOMETHING BLACK AND DARK AND ATTACKED ME...
OH...
...YOU WERE DREAMING.
...WHAT?

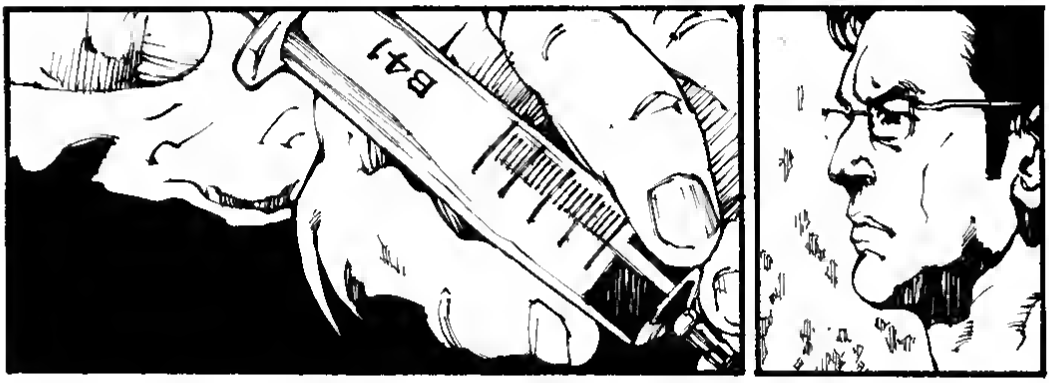
NOTHING TO WORRY ABOUT.
TOM'S FINE.
...HUH?

HOW DID YOU KNOW IT WAS HIM?
I DIDN'T SAY ANYTHING ABOUT TOM.

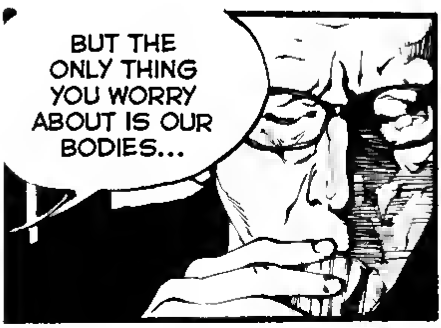
PLEASE...
...STAY WITH ME TODAY.

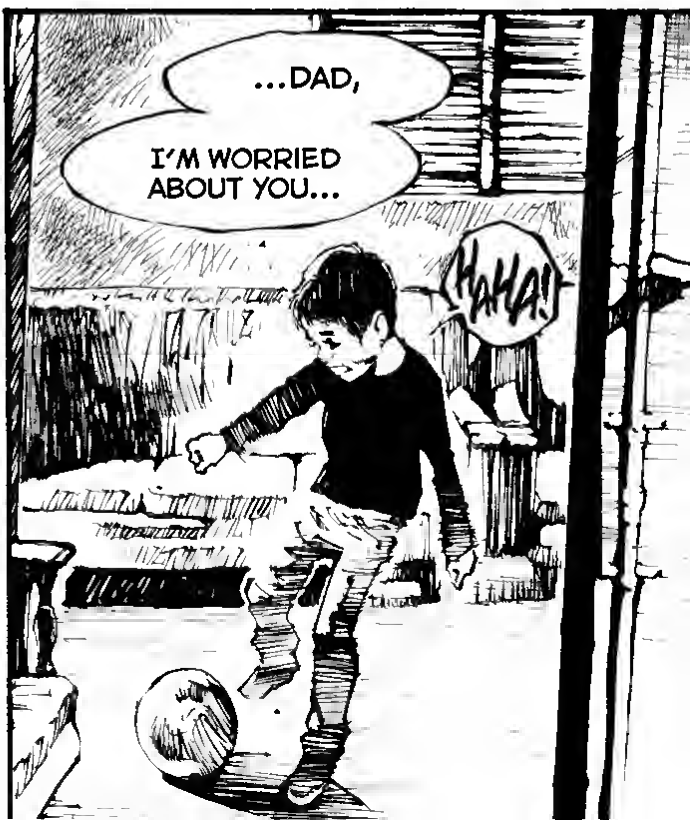
I'M SORRY...
I'VE GOT TO...




B41

IT'S BEEN OVER TWENTY YEARS SINCE MOM PASSED ON...

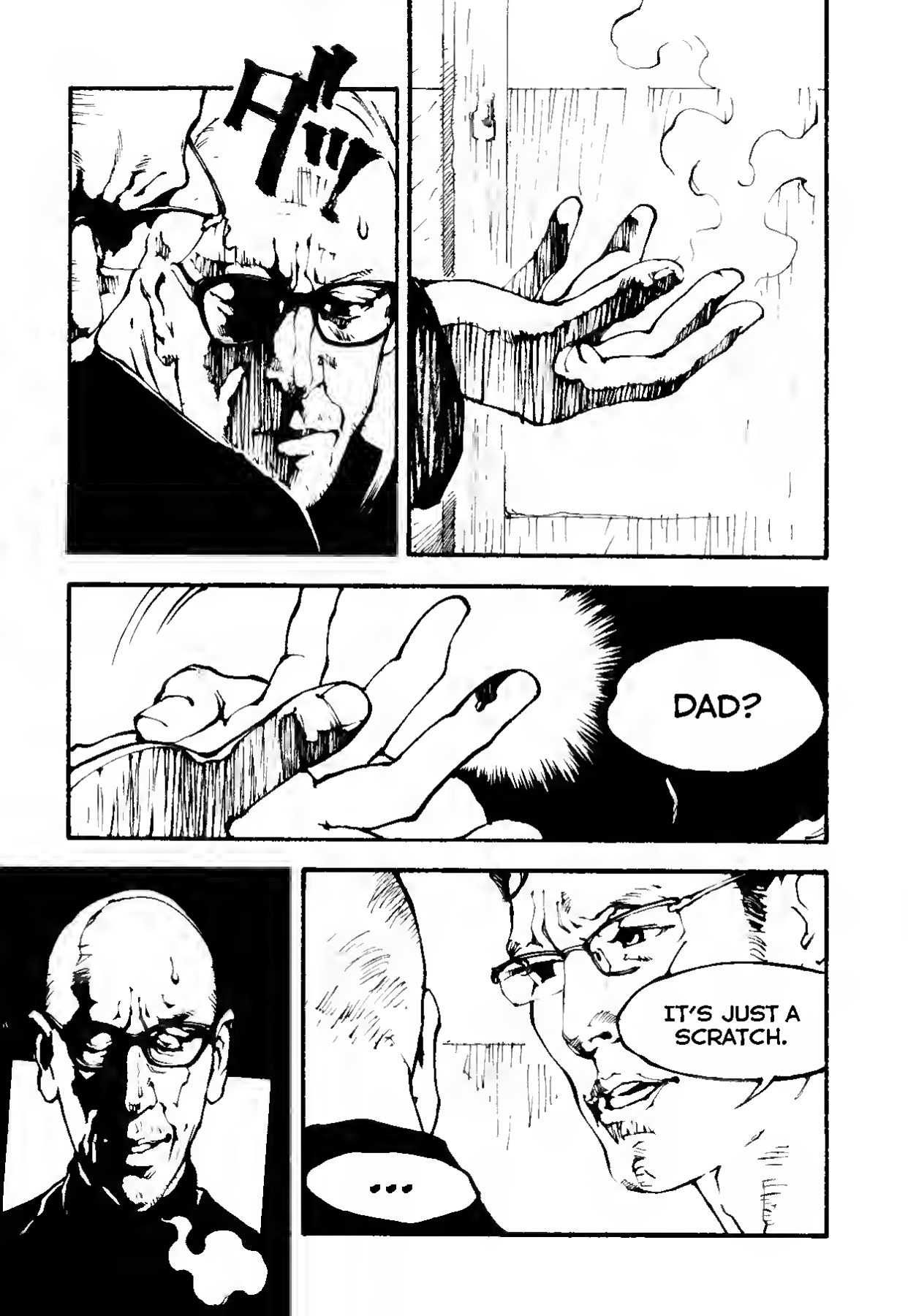

BUT THE ONLY THING YOU WORRY ABOUT IS OUR BODIES...


...DAD,
I'M WORRIED ABOUT YOU...
HAHA!

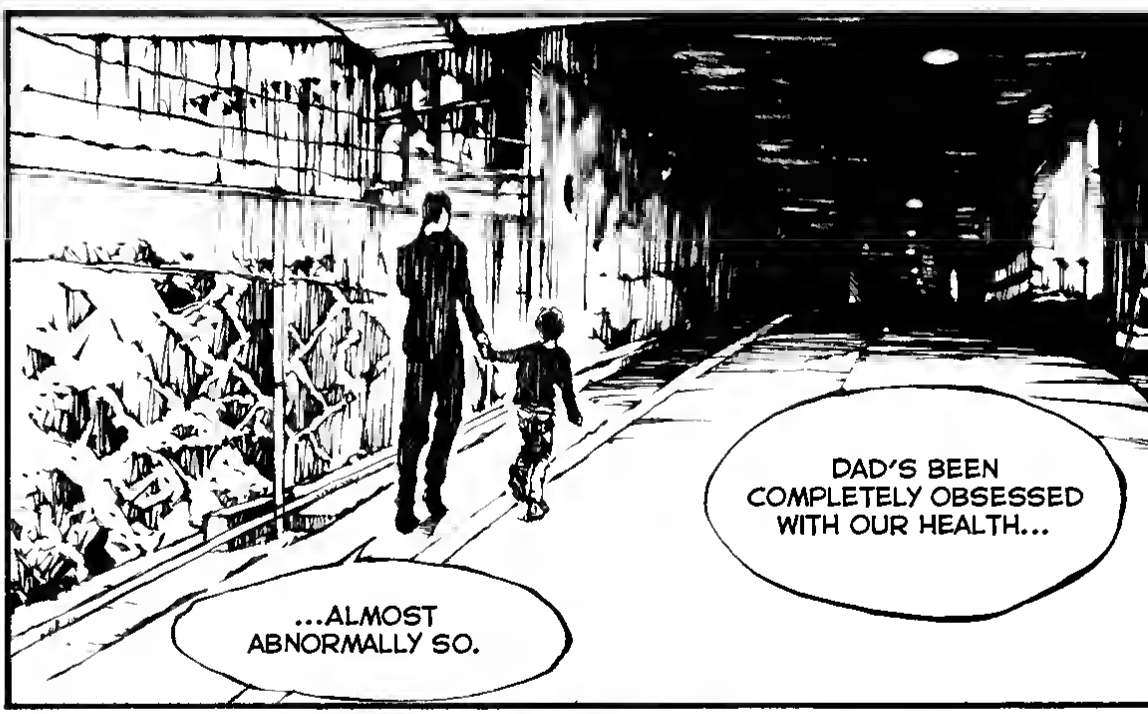
MAYBE IF YOU WENT BACK TO WORK IN BIOTECHNOLOGY...
ｱｱｰﾝ
ﾊｯ
OH, TOMMY...
I'M SORRY.
GRAMPA...
HUH...?

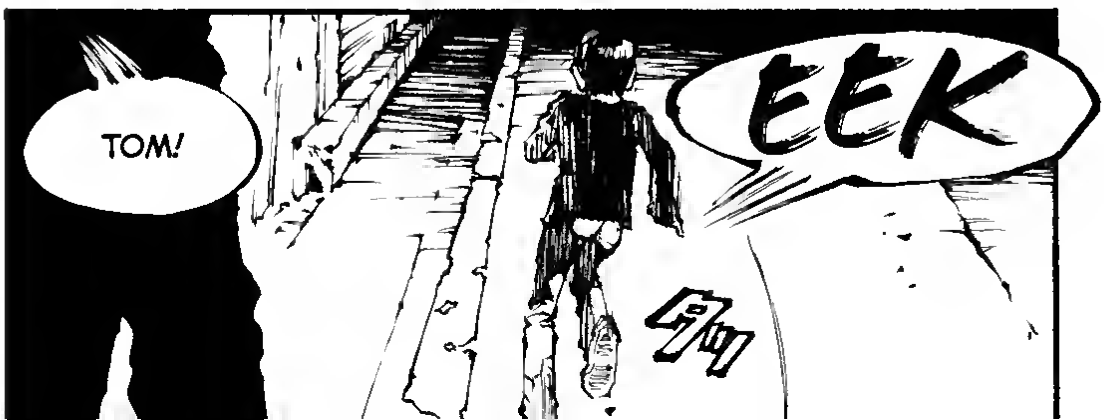
I DIDN'T MEAN TO SCARE YOU.

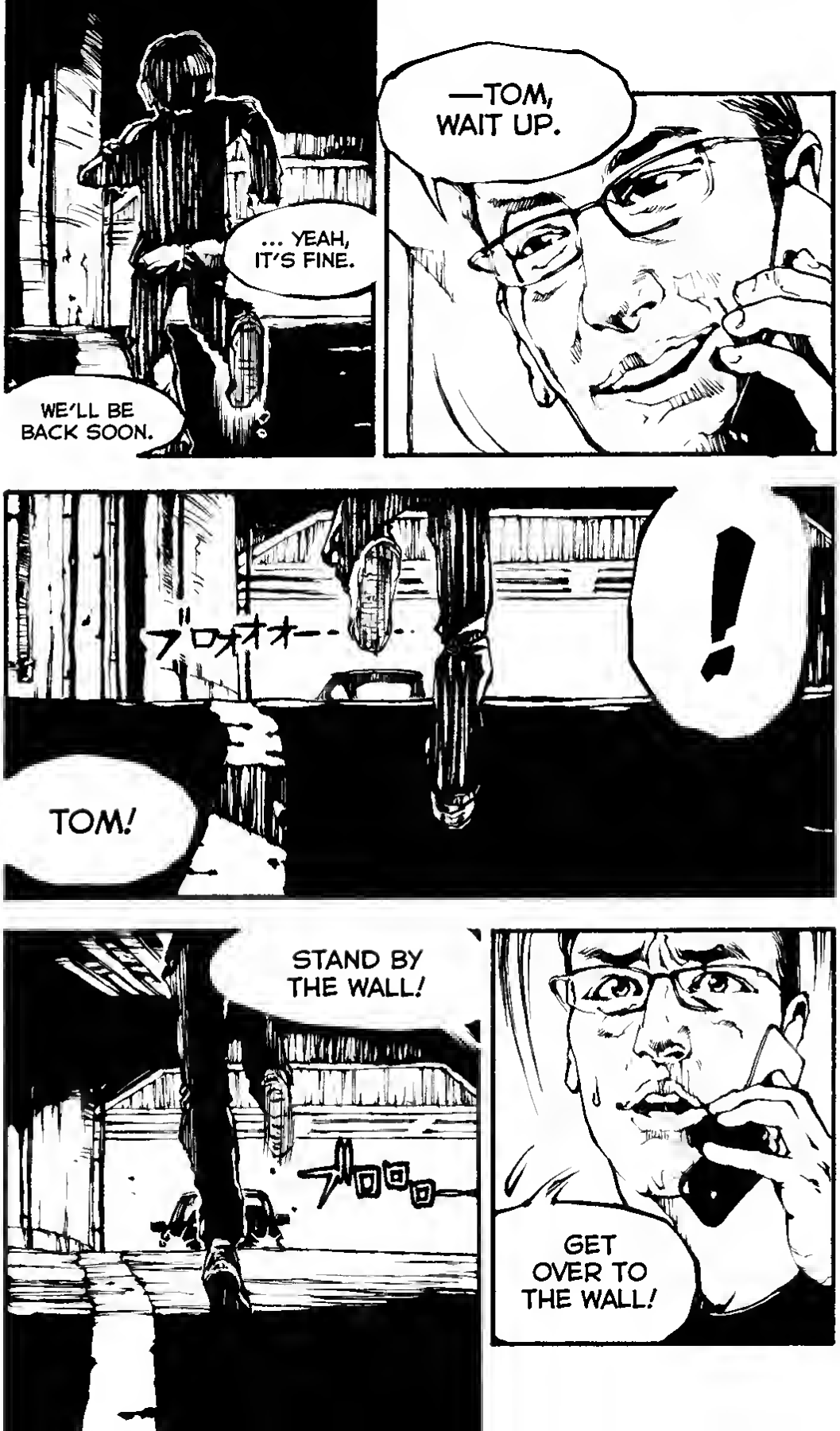
...OUCH!


DAD?
IT'S JUST A SCRATCH.
...

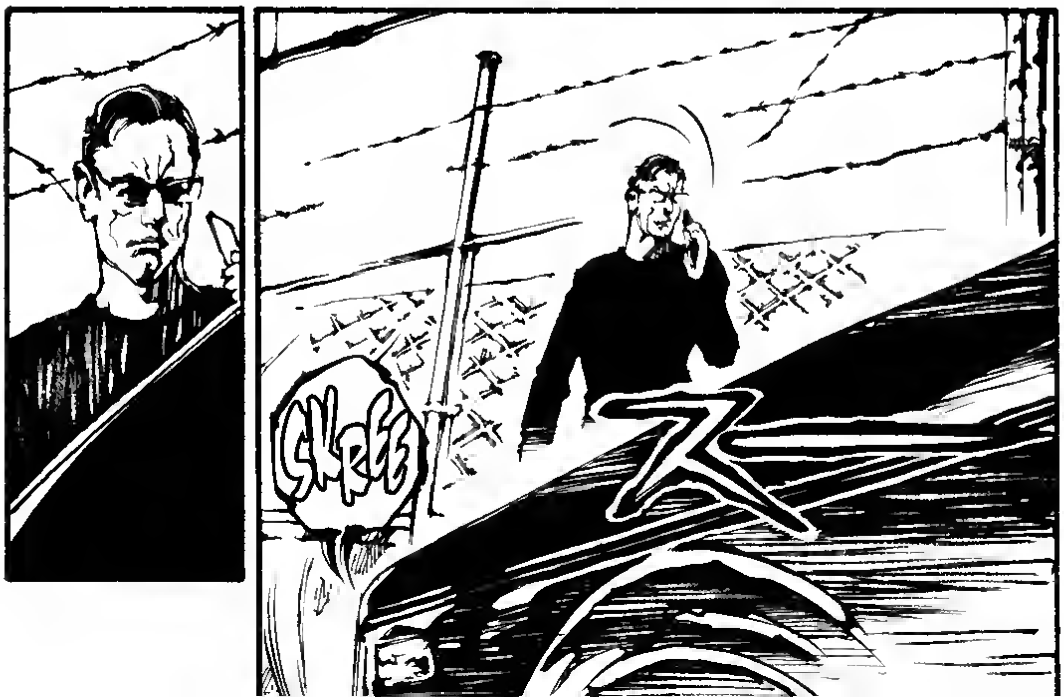
EVER SINCE MOM DIED OF CANCER...


DAD'S BEEN COMPLETELY OBSESSED WITH OUR HEALTH...
...ALMOST ABNORMALLY SO.


TOM!
EEK
9M


WE'LL BE BACK SOON.
... YEAH, IT'S FINE.
—TOM, WAIT UP.
ブロオオオー・・・
!
TOM!
STAND BY THE WALL!
ブロロロ
GET OVER TO THE WALL!

THAT'S IT, TOM.
JUST STAY THERE...


SKREE

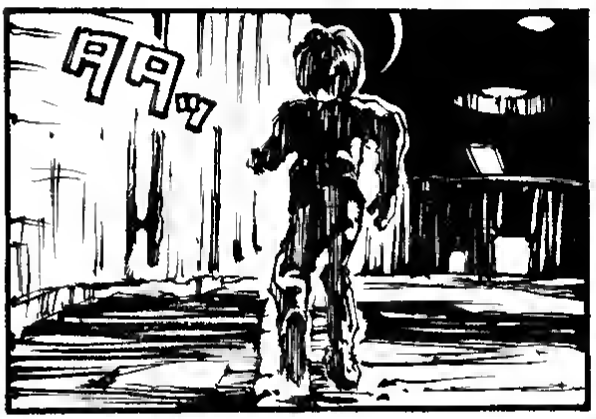
...
ブルウウ
153

...?

TOM...

ブルウウー-

Woo!



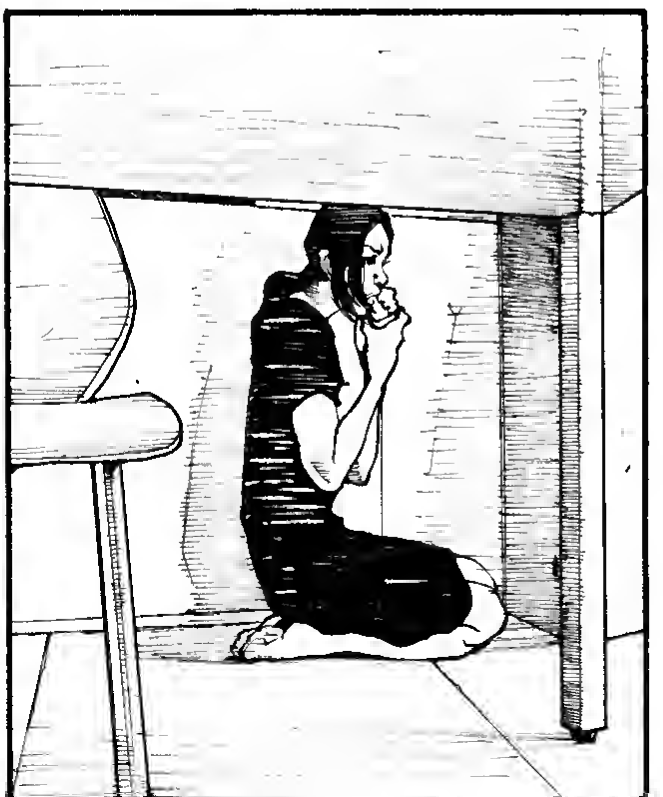
!

TOM!!

GYAAA
TOM!
TOM!!
DADDY!
GYAAA

!!
AGHHH

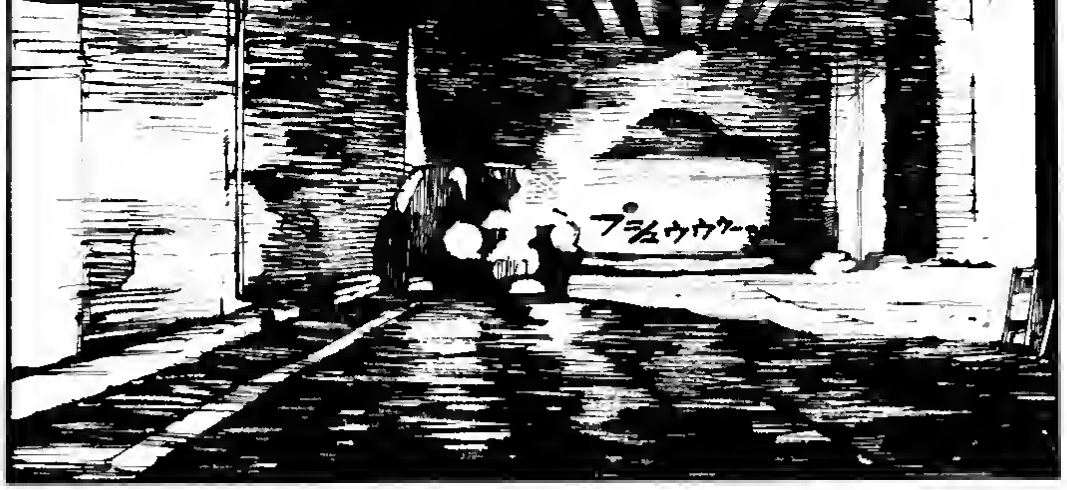
ブル…
ブロロロー…



…？
ドカーン
ゴゴゴ
ゴゴゴ
ガリ
ガリ
ガリ
…
い
ぬ
3

GRAB
53
!!
AHHH
ガシャ
ガシャ

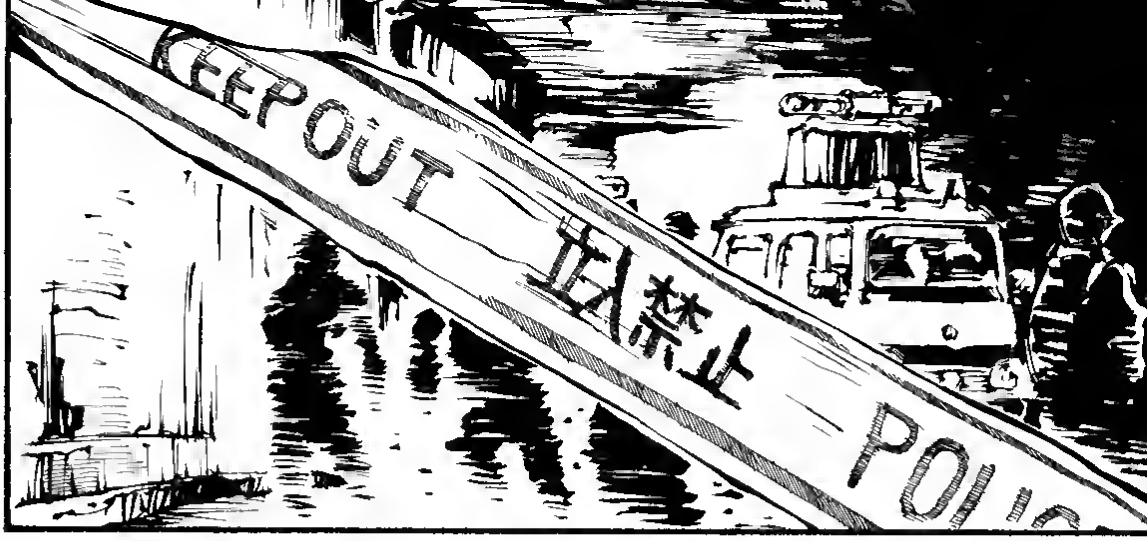
AGHH
ドゴ
500
ガシャ
ガシャ
GAHHH
GAHHH

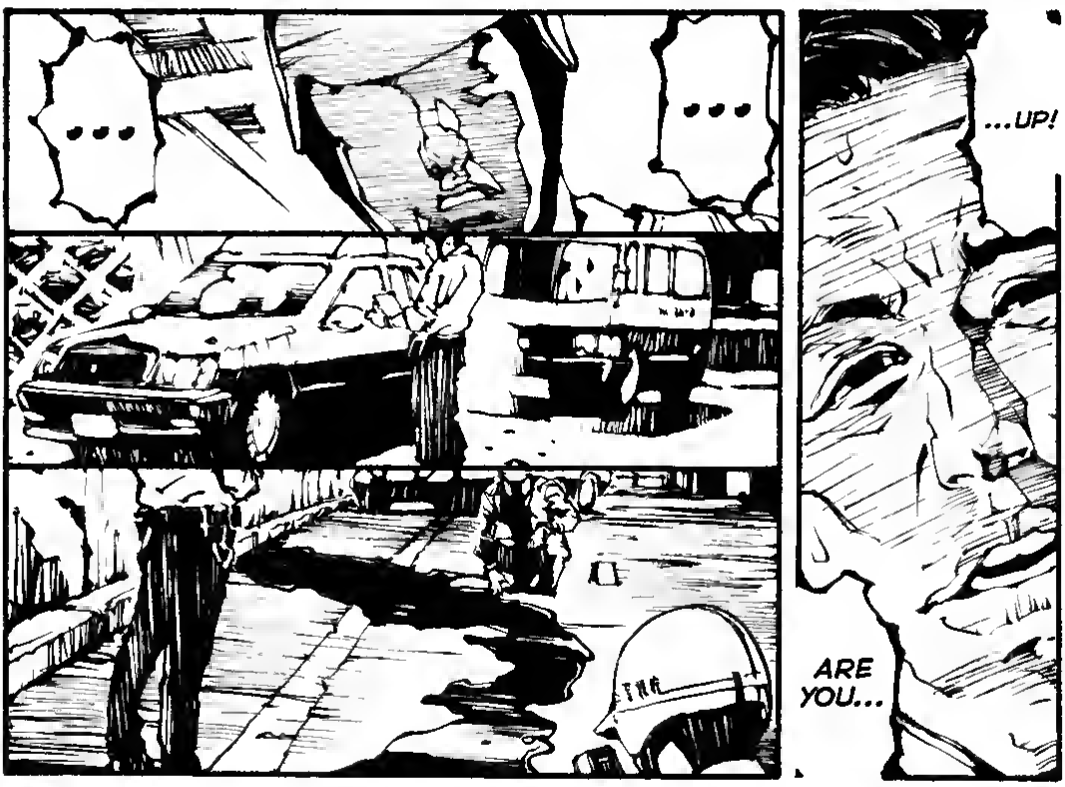

ブシュウウー

ミュウ!!

Why did this happen...?
...Who is that?
What the hell is this?
... What is he saying?
What is this sound...?
...I can't...
...I can't think of anything...
ROAAAR!!

ギギギ
ギギギ
ギギギ

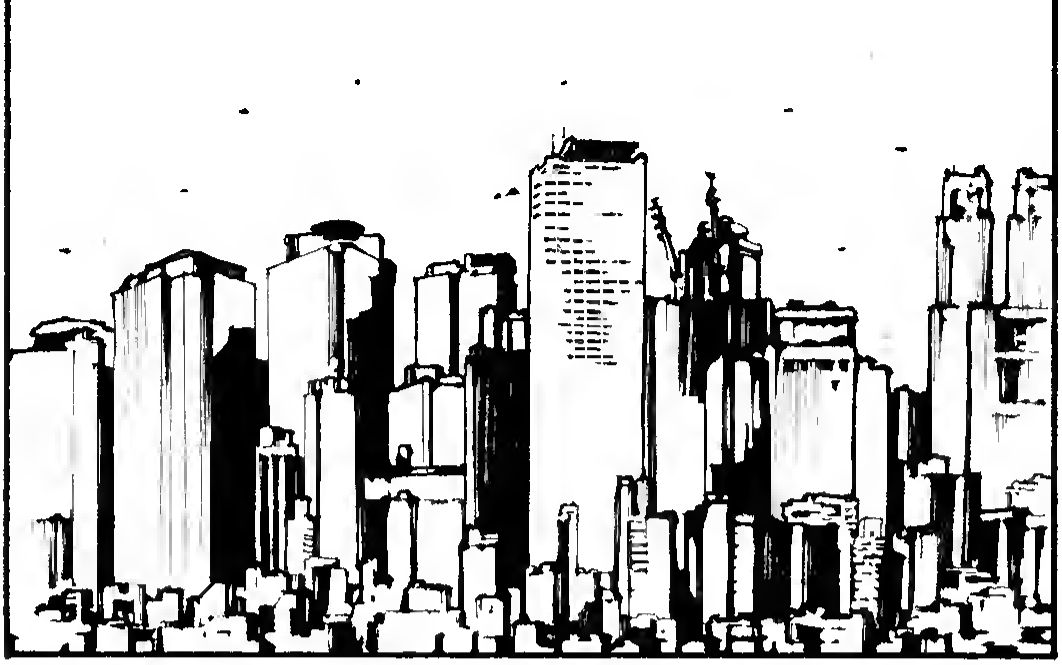

KEEP OUT
立入禁止


...
...
...UP!
ARE YOU...

...!

YURIKO...
...WHERE IS HE?

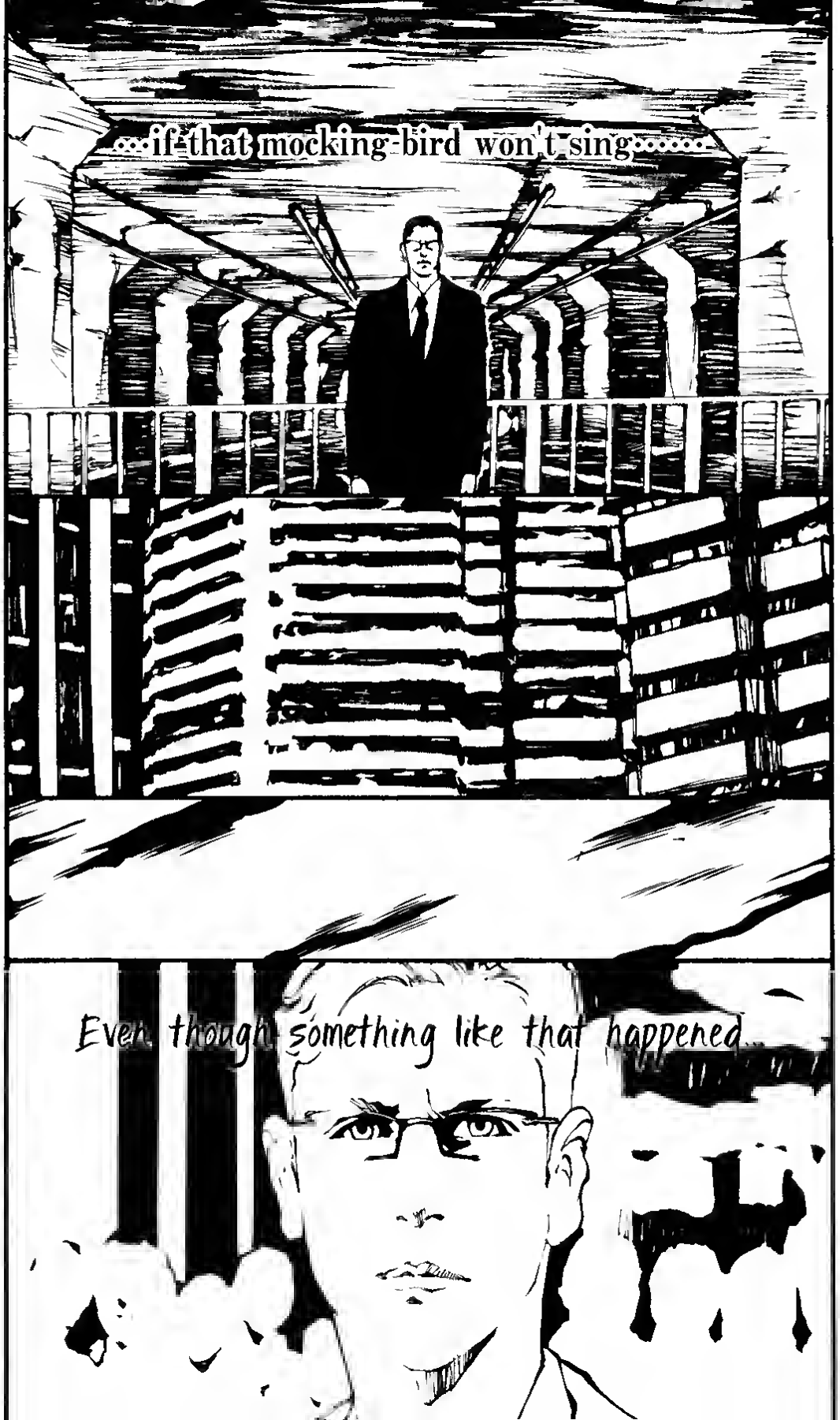
...WHERE?



Ey...

...YOU SHOULD EAT...
HOW CAN YOU BE SO CALM!?
YOUR SON WAS MURDERED!
...
AH...

MAKE HIM PAY FOR WHAT HE DID TO TOM!!
FIND THE CRIMINAL—!
Hush, little baby...
...don't say a word...
Mama's going to buy you a...
...Mocking bird...
...

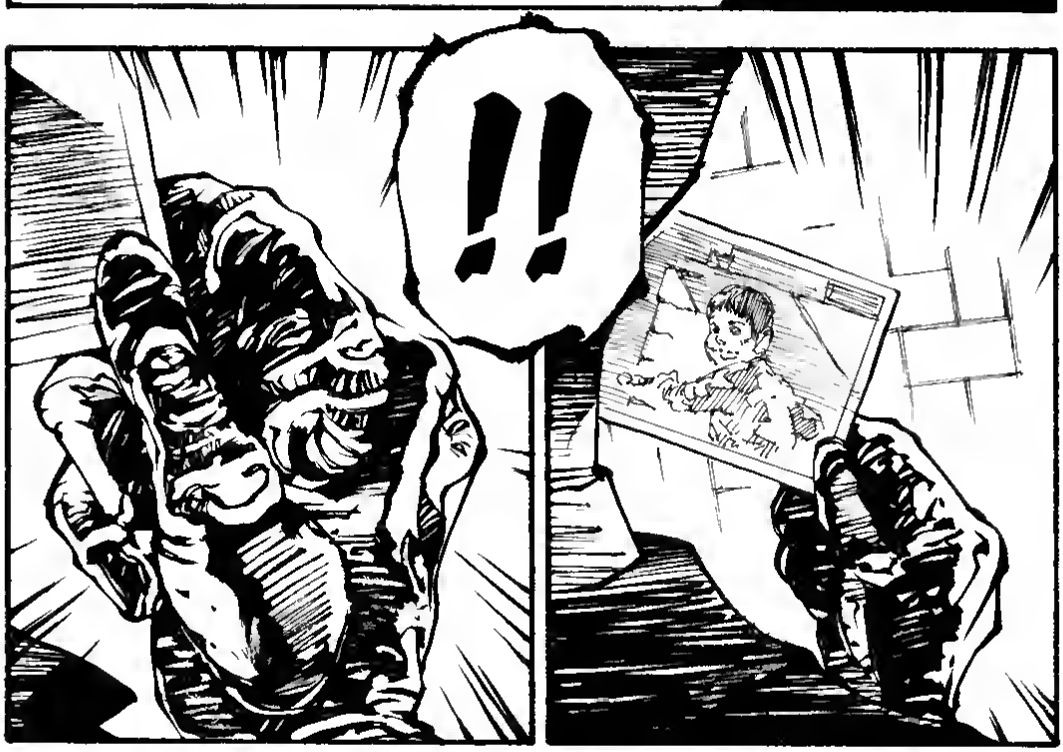

...if that mocking-bird won't sing.....
Even though something like that happened...

The city chases after me with the same speed it always has.

When I find myself alone to escape from the speed of the city
I suddenly feel at this overwhelming sense of loneliness.
Can I really be so sure that the world outside still exists—
—when I'm in this tiny room by myself?

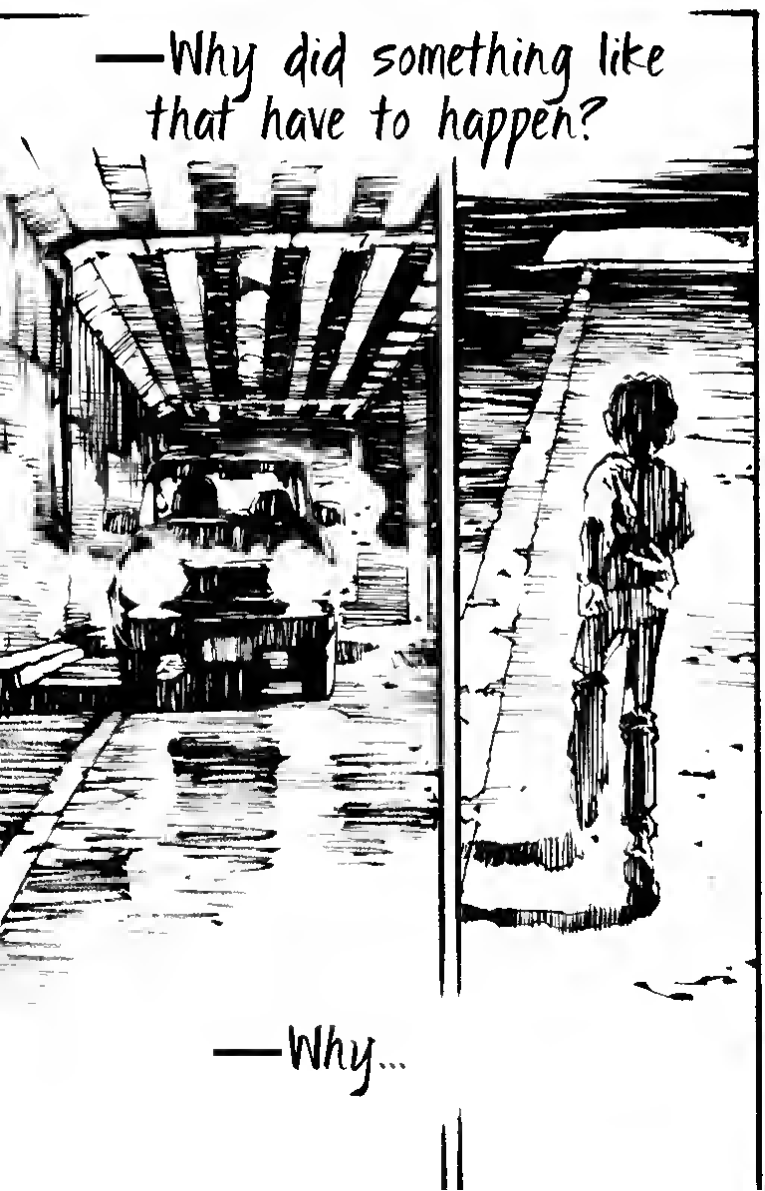
ASS-
HOLE!
THUD
DAMN
ASSHOLE!
GOD
DAMN
ASS-
HOLE!!
ASS-
HOLE!
THUD
BANG
DAMN!
...

SHIT ...!!
ASS-HOLE...
SNAP
GYAAAAAA

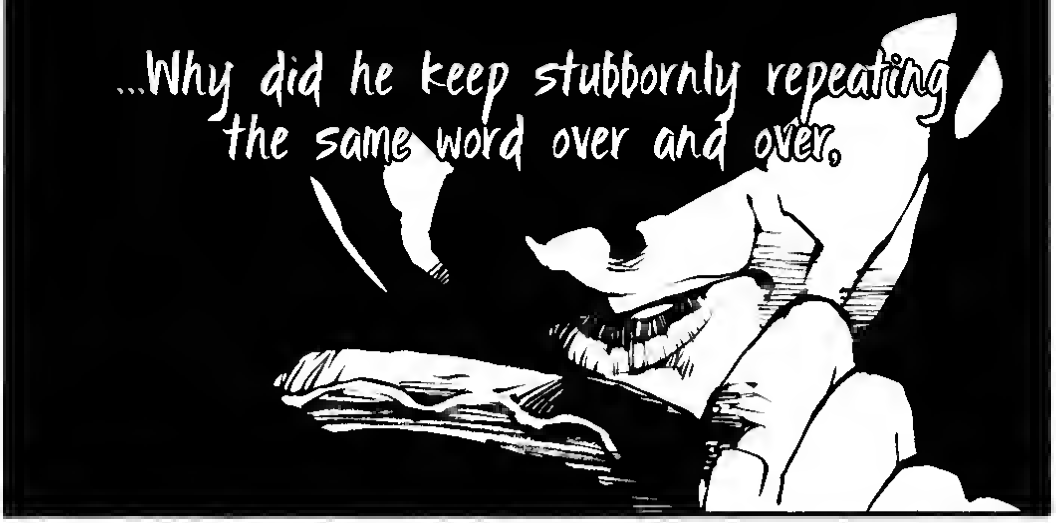

!!

AHH...

AH...
AHH...


—Why did something like that have to happen?
—Why...

What was that... back then?


...Why did he keep stubbornly repeating the same word over and over.

—My name...
"Anthony"?

In the dark I think of whales by myself.

Passing through time, whales swimming calmly.

Whenever I think of their shapes,

I feel like I lose track

of just where exactly it is I am.

Maybe

this is the world before we lost Tom.

Maybe this is the world after Yuriko has

gotten over Tom's death...

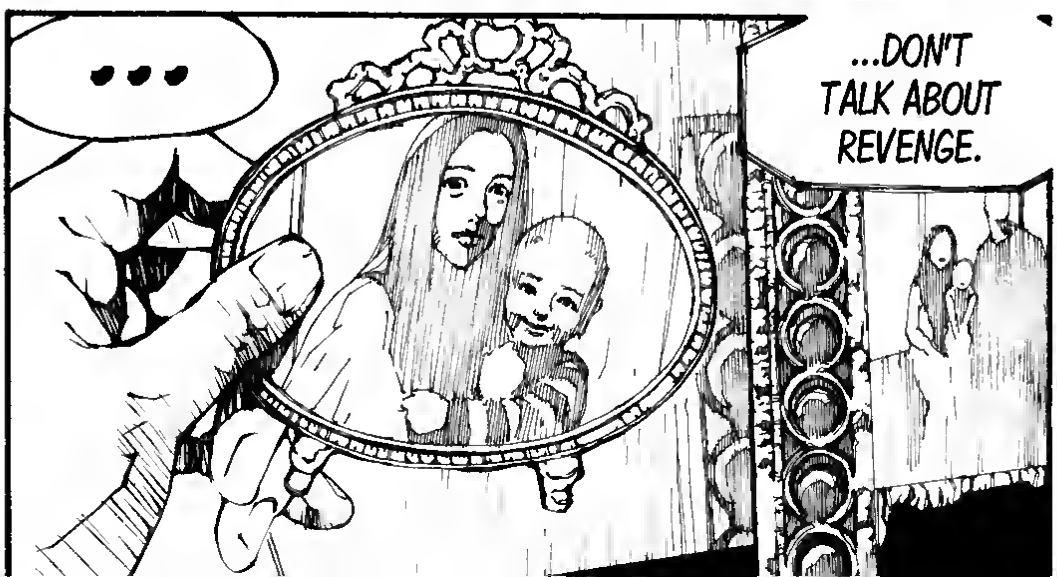
Or perhaps

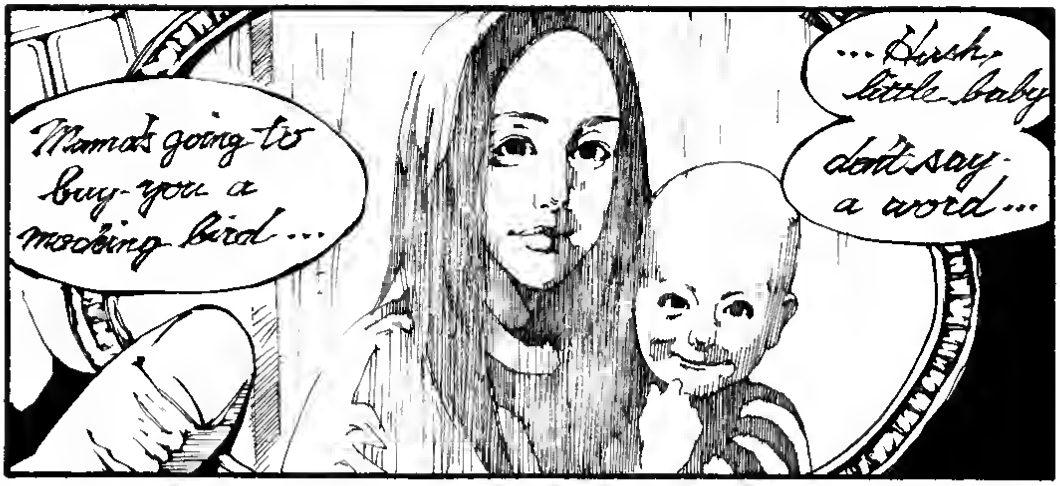
this is the world after we've all passed on.

MAKE HIM PAY FOR WHAT HE DID TO TOM!!
FIND THE CRIMINAL!
...I UNDERSTAND YURIKO'S ANGER...

ANTHONY...
...PLEASE...

—IT'S NOT LIKE I CAN ACCEPT IT EITHER.
...I CAN'T FORGIVE THE PERSON THAT DID THIS...


...
...DON'T TALK ABOUT REVENGE.


Mama's going to buy you a mocking bird...
...Hush, little baby don't say a word...

I'VE DONE THAT EVER SINCE I WAS A CHILD...
...BUT WAS THAT... REALLY THE RIGHT THING TO DO?

...I'VE CALMED MY ANGER WITH MY MOTHER'S LULLABY
WHENEVER ANYTHING BAD HAPPENED, JUST LIKE I WAS TOLD TO.

...IT WAS.
IT ABSOLUTELY WAS.
YOU WEREN'T MISTAKEN.

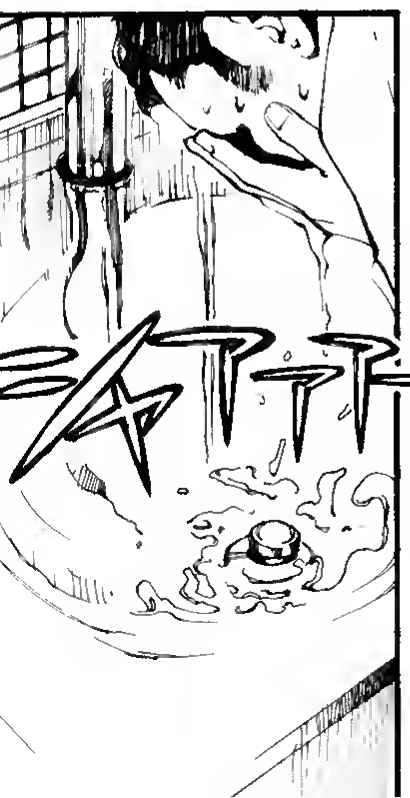
...
YOUR ANGER...
...PLEASE PUT UP WITH IT, ANTHONY...
WOULD CHANGE EVERYTHING...

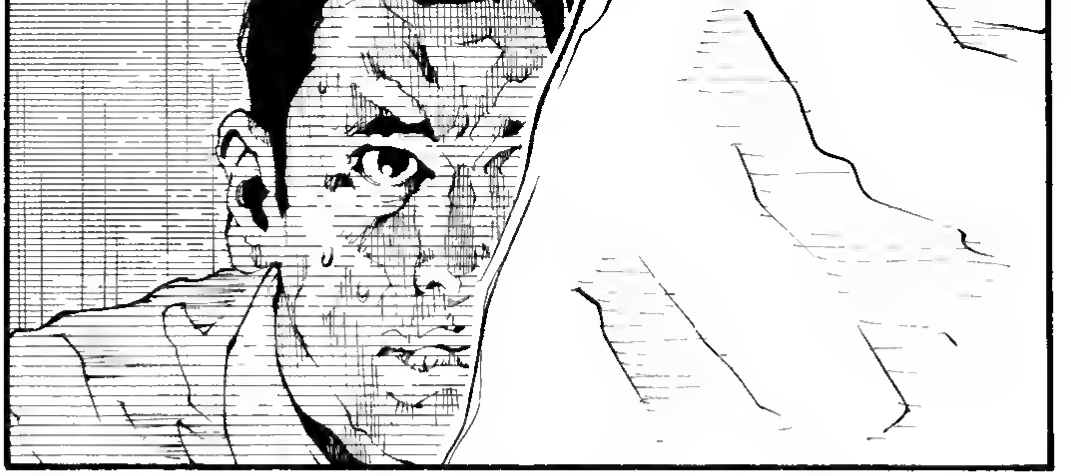
SLAM
...
MITSUE...

LIKE, "THERE ARE TIMES WHEN MY BODY AND MIND DON'T FEEL LIKE THEY BELONG TO ME"...
YOU'VE SAID...
SOME REALLY STRANGE THINGS BEFORE.
...
...I'M BEGINNING TO FEEL THE SAME.
IT'S LIKE...
MAYBE THERE'S ACTUALLY NOTHING...
...OUTSIDE OF THIS COLD BUILDING...

... WHEN YOU HELD ME,
I FELT LIKE I WAS ALIVE...

WHEN I GAVE BIRTH TO TOM...
I FELT IT EVEN CLEARER.
...I WAS HAPPY...


AHHH-



...WHERE ARE YOU GOING?

!

I'M GOING TO FIND THE CRIMINAL.

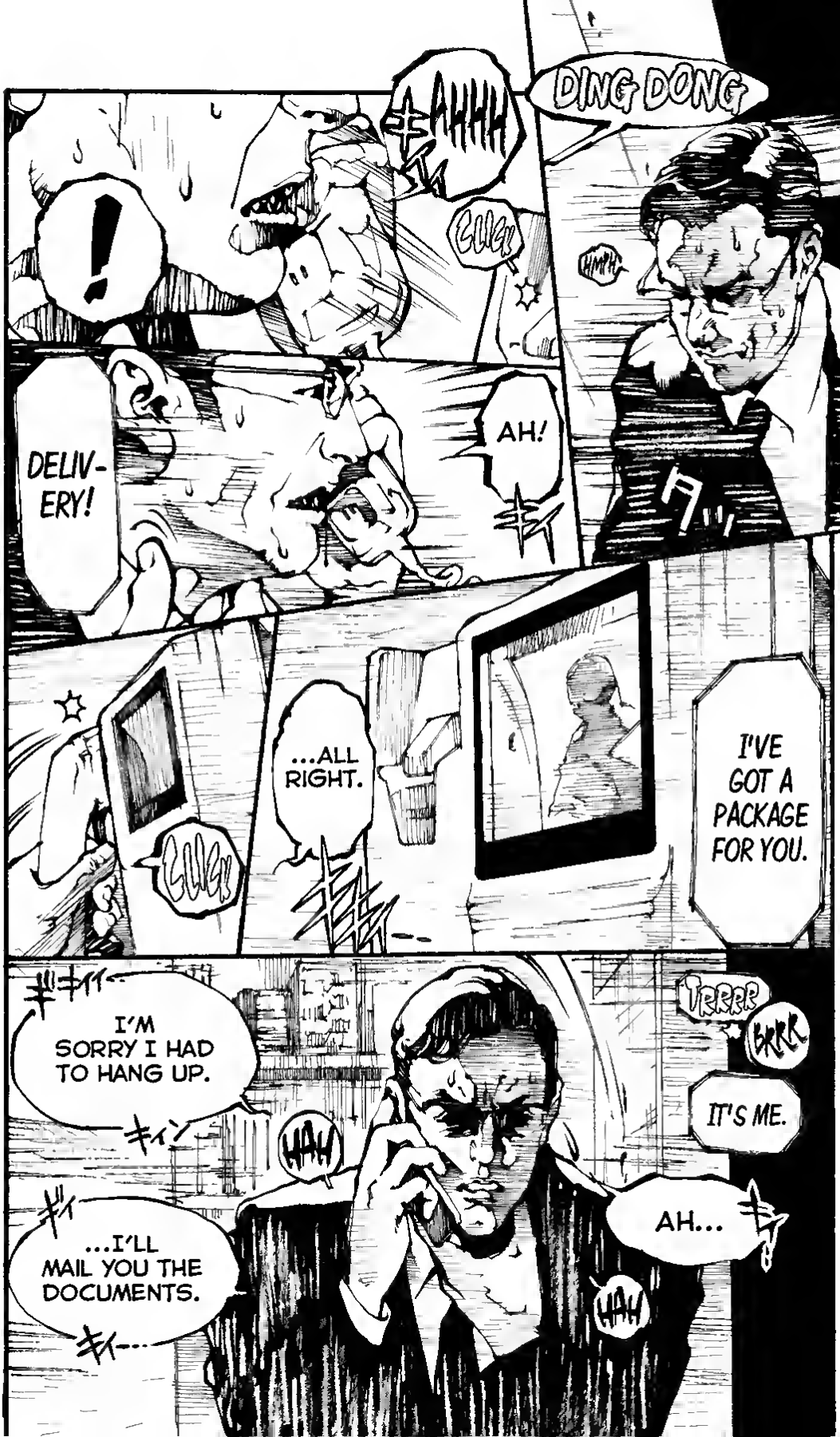
GRAB
...SO
AH...
YOU *CAN* GET MAD AT ME, HUH!?

...
COME BACK...
YURIKO...
TRRR---
COME BACK HERE...
TRRRR---

I'M FINE.
YES...
I CAN GET YOU THE DOCUMENTS.
TRR...
CLICK
COUGH
HACK
TRRRRRRRRRRR
I'LL SEND THEM RIGHT AWAY.
THE COPIES... OKAY.
CLICK
HAH
HAH
TRRRRRRRRRRR
TRRRRRRRRRRR
IT'S ME.
I NEED THOSE DOCUMENTS.
...YES.
HAH

—I KNOW THIS IS A ROUGH TIME FOR YOU—
COUGH
COUGH HACK
!
COUGH
CAN YOU GET IT DONE TODAY?
ARE YOU LISTENING...?
FLIP

DING DONG
DING DONG...
DING DONG
DING DONG
DING DONG
DING...
DINGDONG
DING DONG
DINGDONG
CLAK


DING DONG
AHHH
GULP
HMPH
!
DELIV-
ERY!
AH!
I'VE GOT A PACKAGE FOR YOU.
...ALL RIGHT.
GULP
I'M SORRY I HAD TO HANG UP.
...I'LL MAIL YOU THE DOCUMENTS.
HAH
HAH
TRRRP
BRRR
IT'S ME.
AH...

JUST SEND ME THE DOCUMENTS PLEASE.
OKAY...
DON'T WORRY ABOUT HAVING TO HANG UP.
...YOU SOUND STRANGE.
AGHH.
SLAP
SLASH

DING DONG
!
YEAH, OKAY.
DING DONG
THANKS ...
GULP
JUST LEAVE IT... THERE, PLEASE...
AGHH...
IF YOU COULD JUST SIGN THIS FOR ME, I'LL BE ALL SET.
...
...OKAY, I'LL LEAVE IT RIGHT HERE.

...OKAY, THANK YOU VERY MUCH...
!!
...THIS IS YOUR COPY!
HAH
HAH
SWISH
ｺﾌｯ
ｷﾝ
ｷﾝ

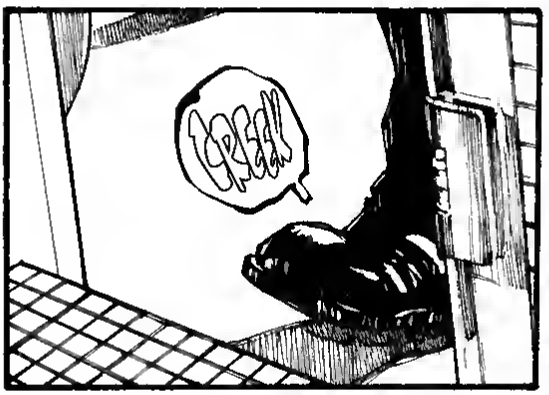
ボッ
!
UNGH!
ボッ
ボッ
ガシャン
AGHH!

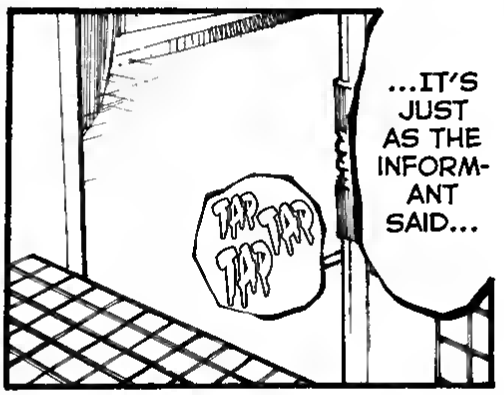
AHHH...
AH!
UGH.
AHH...
AH...
UHH...

TURN

ズドン！
...
PWP

THE SIGNS ARE THERE.
GET SOME-ONE TO CLEAN THIS UP.


CRACK

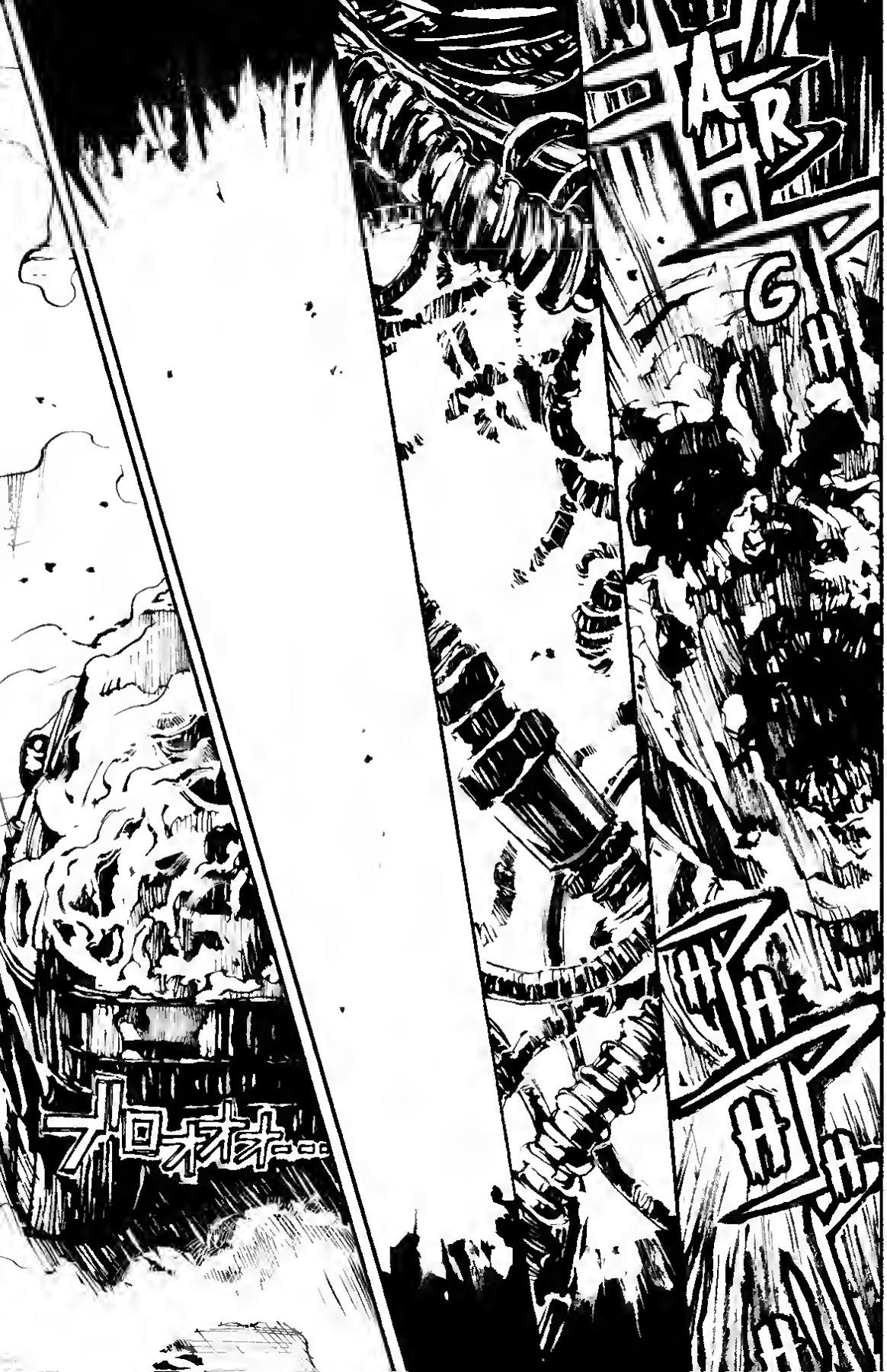

TAP TAP TAP
...IT'S JUST AS THE INFORM-ANT SAID...

WHAT...? DEAD ALREADY?
...YOU GOT DONE IN BY A CHUMP LIKE THAT?

TAP

...I'M DISAP-POINTED.
YOUR SON PUT UP MORE OF A FIGHT...
WHEN I RAN HIM OVER.
TAP TAP TAP
TAP

YOUR SON PUT UP MORE OF A FIGHT...
WHEN I RAN HIM OVER.
500
53
UKAH
ぴっ

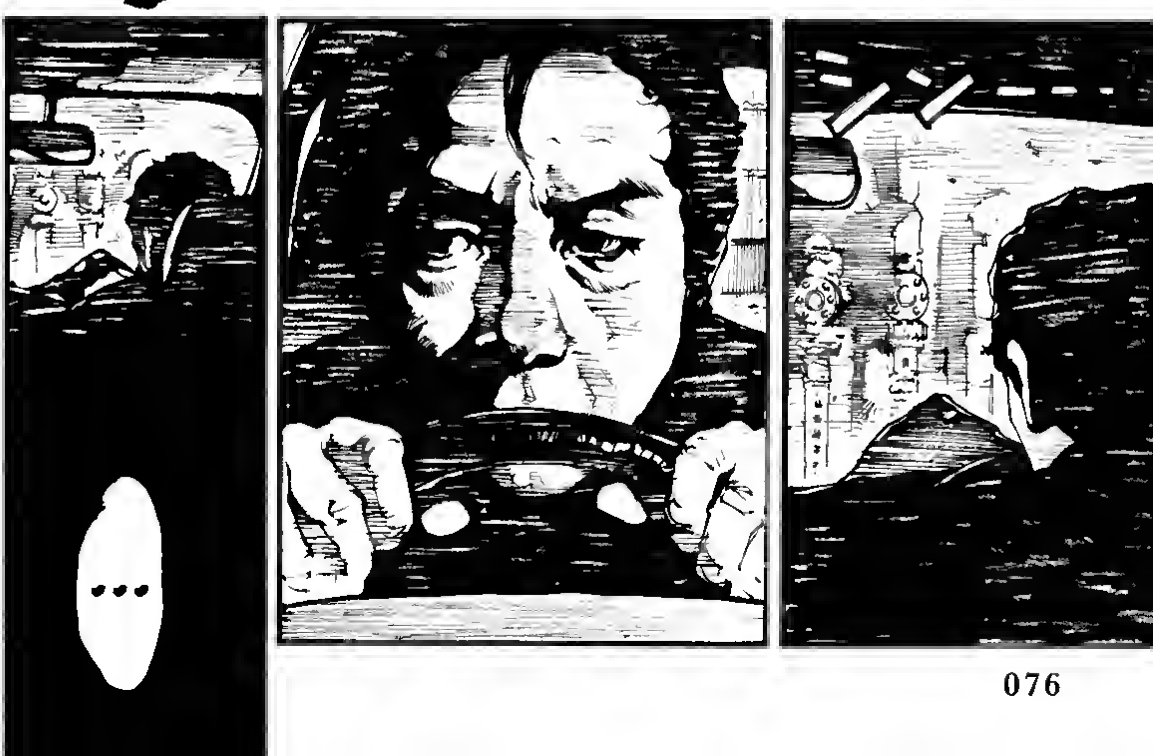

ブロオオ…

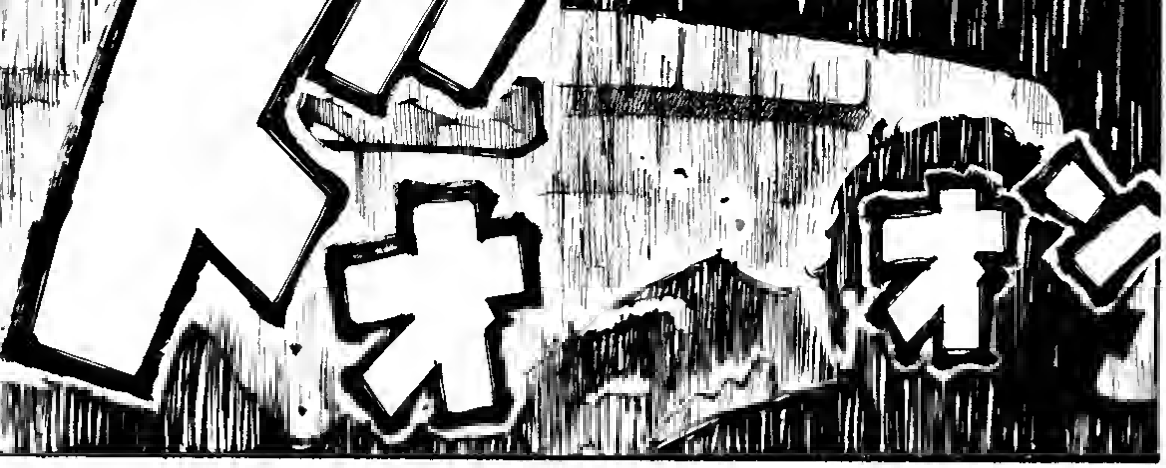
ROAR

グラッ

ガシッ

ガシッ


…
ン


ドオ

ズオ

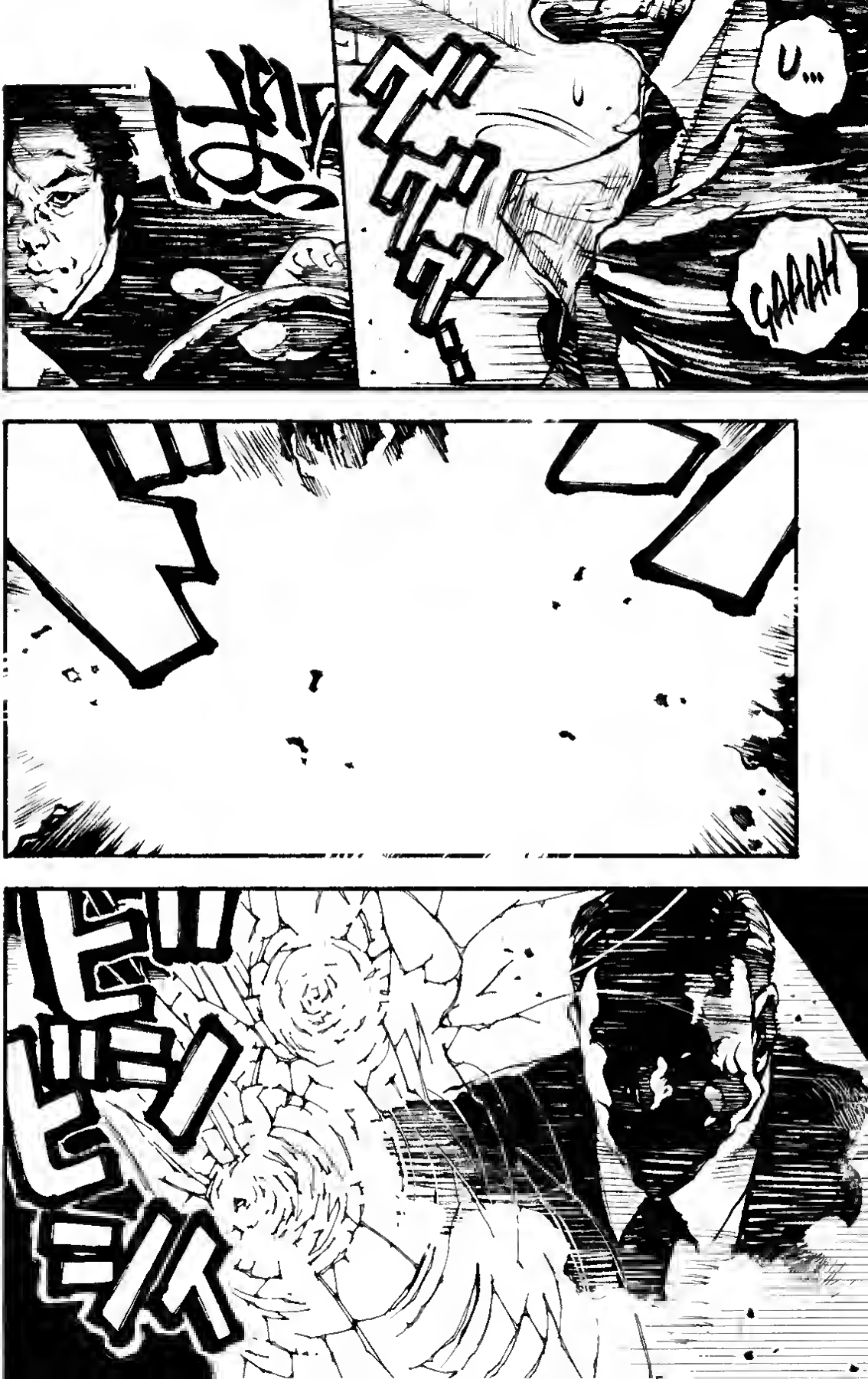
ブオ
T500

ズオ
ボオ

AGHHH

YOU'RE THE ONE
WHO KILLED HIM!

AGHHH...
URGH...
KRINK KLANK
CREAK
UGH...
URGHH...


U...
GARAH
ドドドド
ビビビビ

AGHHH

ドドドドド

ガシャ

ガシャ

ガシャ

ドーン

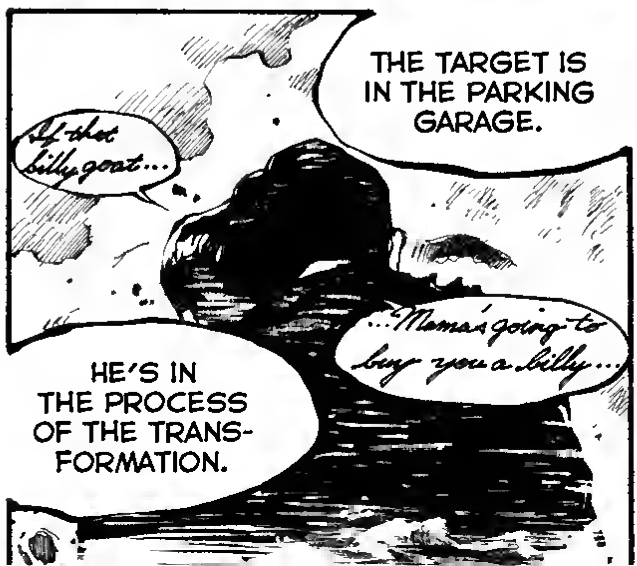
HA
HA
HA
HA
HA

ドン
ドン
ドン

!

バラ

....you a looking...


THE TARGET IS IN THE PARKING GARAGE.
...Mama's going to buy you a billy...
HE'S IN THE PROCESS OF THE TRANS-FORMATION.

...Mama's going to buy you....

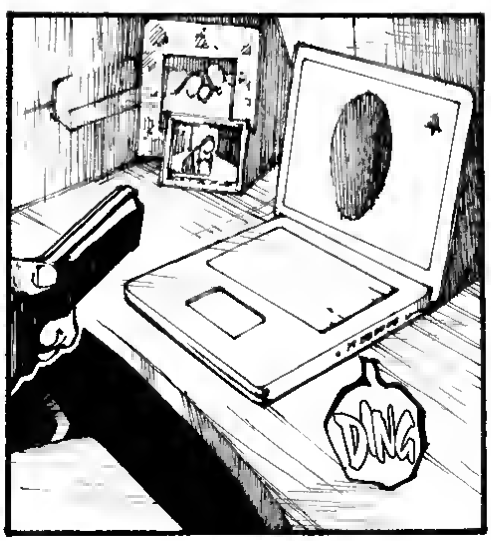
BLOP
CRUMBLE
AHH...
AKUMA

...YOU'VE BEEN REBORN.
LEAVE A MESSAGE.
HOW DOES IT FEEL?
I'M THE "EYES."
I SEE EVERYTHING.
...YOU!
WHO THE HELL... ARE YOU!?

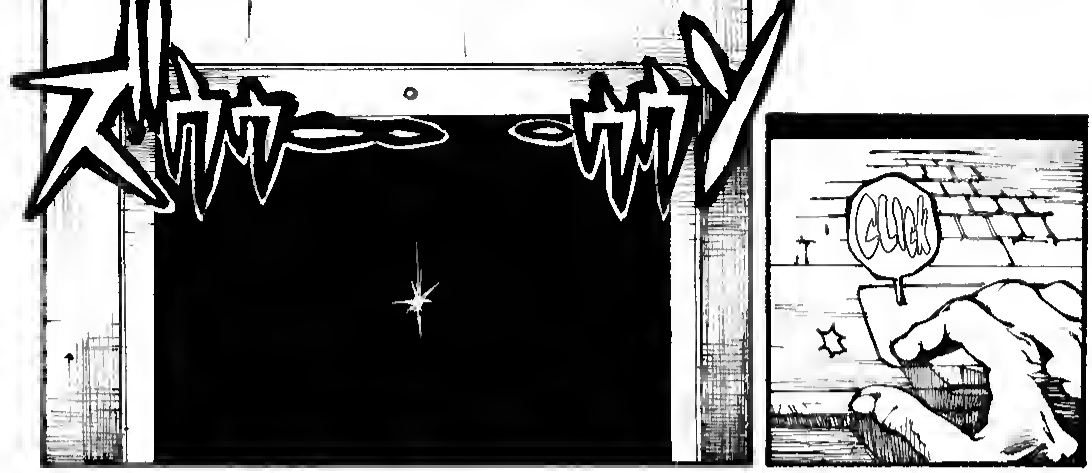
WHY DID YOU KILL TOM!?
I'M...
I EVEN KNOW ALL THE THINGS THAT TOM LIKES.
YOUR FAMILY.
YOU.

THAT'S WHERE THIS ALL STARTED FROM.
!?
YOUR FATHER IS HIDING A SECRET.

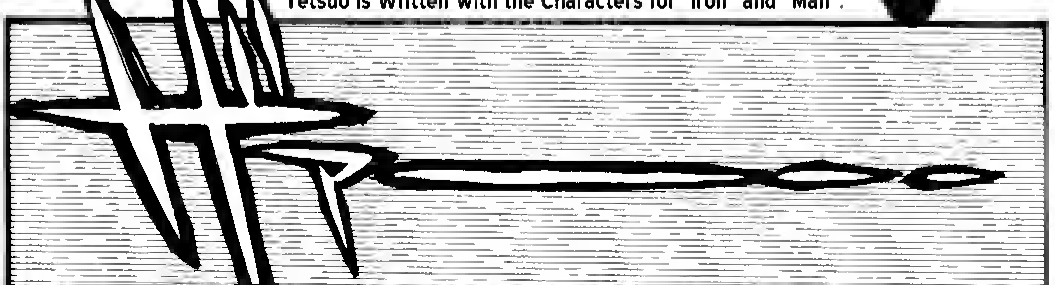
YOU'VE GOT MAIL!


DING

CHECK YOUR EMAIL.
...



Tetsuo is Written with the Characters for "Iron" and "Man".



...DAD...

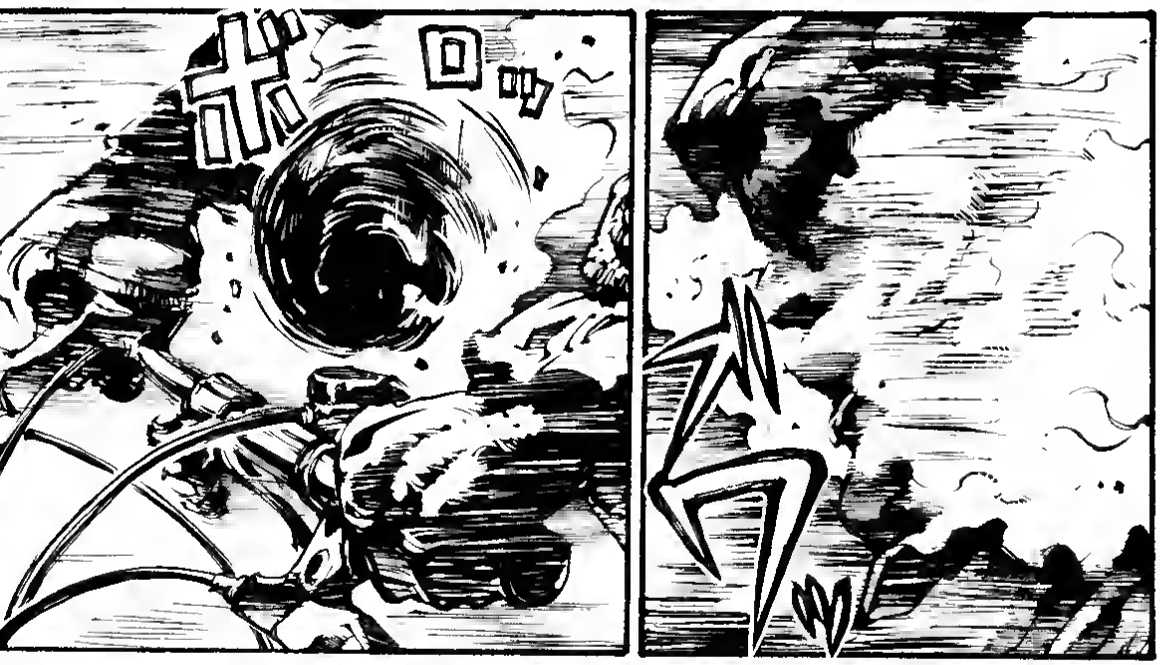
...TAKE A LOOK UNDER THE FLOOR FOR YOURSELF.
click

...WHAT DID...
...MY DAD DO?

ぐっ

Under the floor...
...of my father's house...

UAKAH

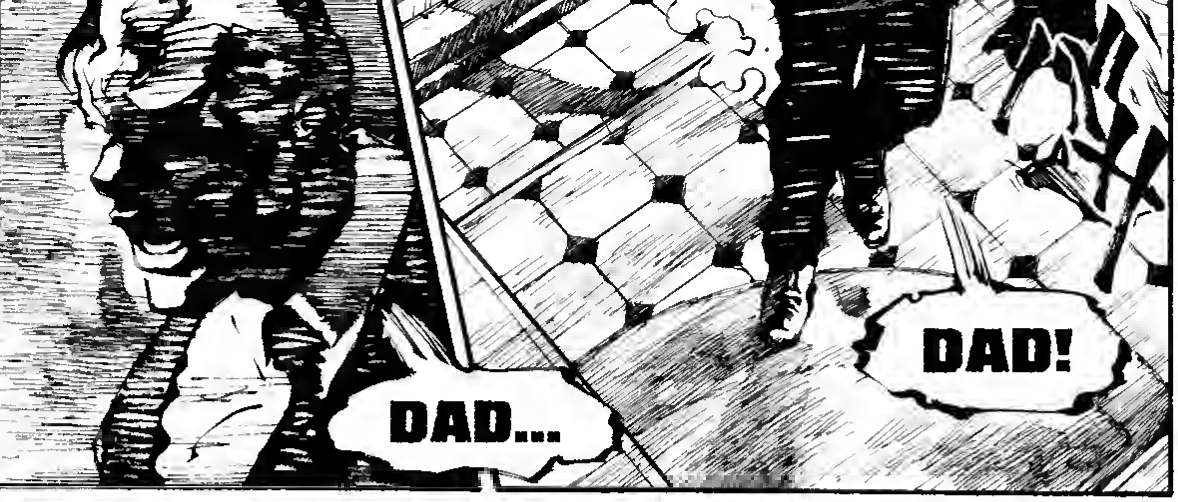

ドロ

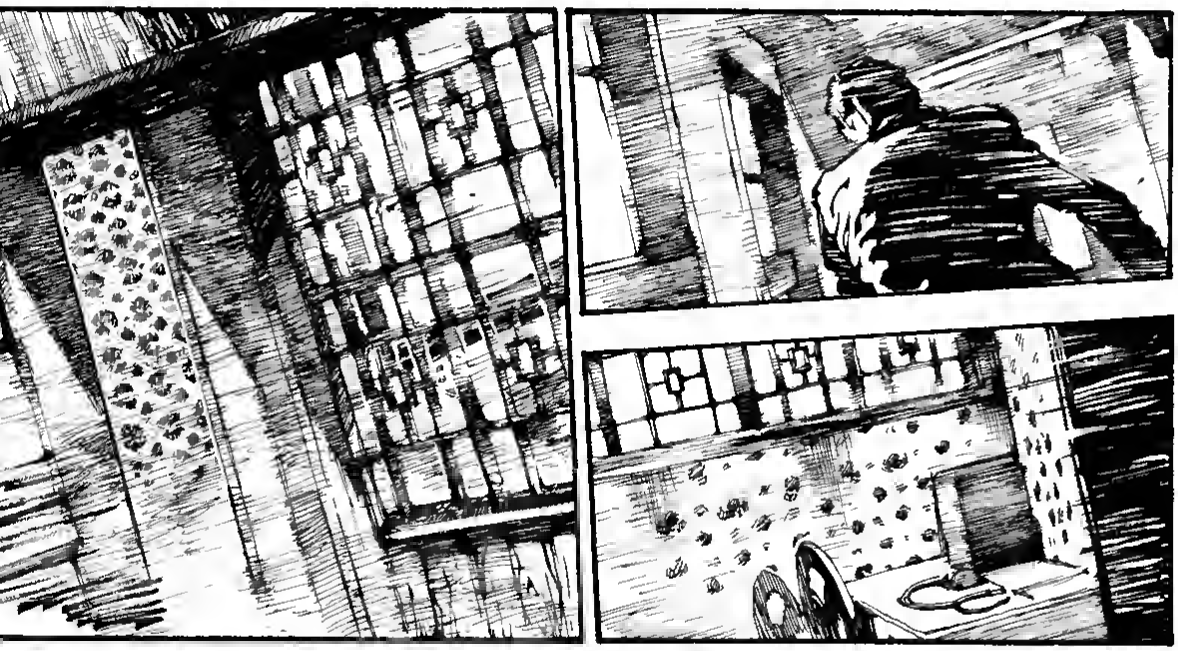
FATHER!

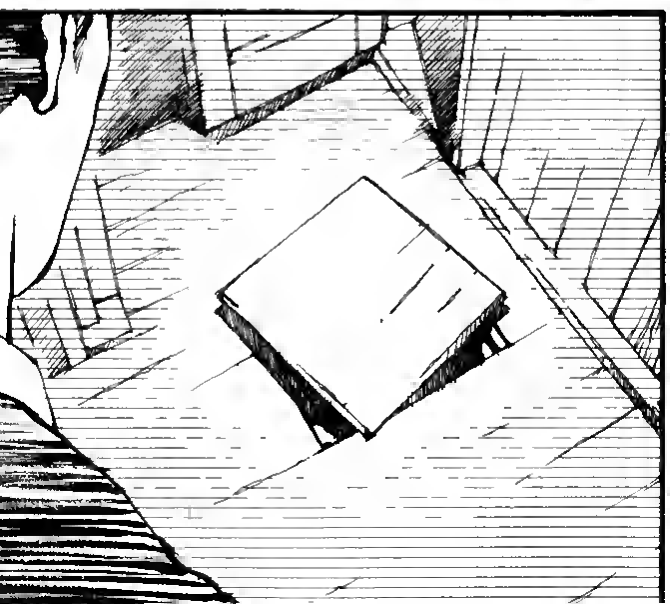
ガッ

バサ
ボウ

ガチャッ


DAD...
DAD!

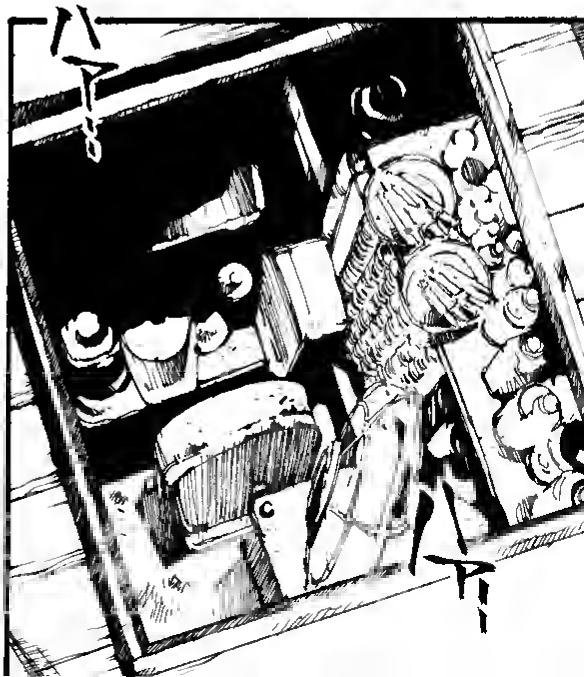




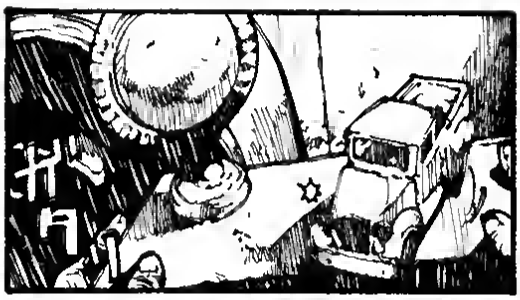
!

LOOK UNDER THE FLOOR.

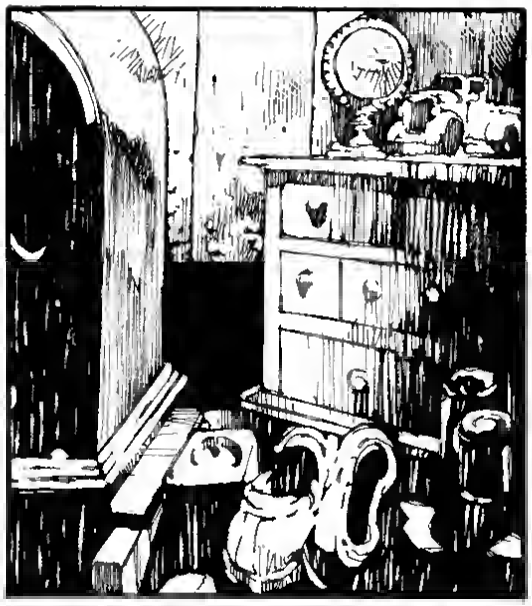
CREAK

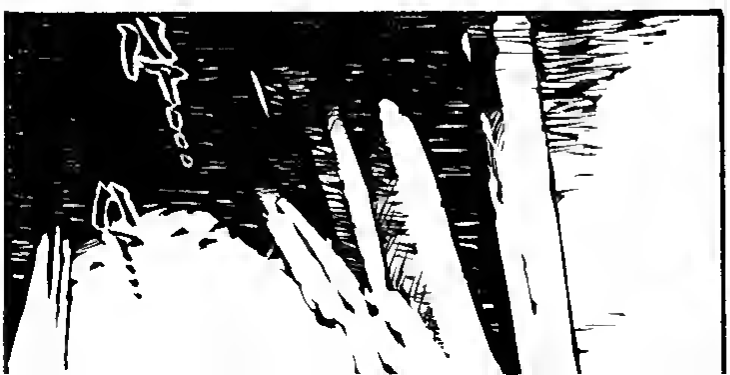


キィィ
キィィ


ガク

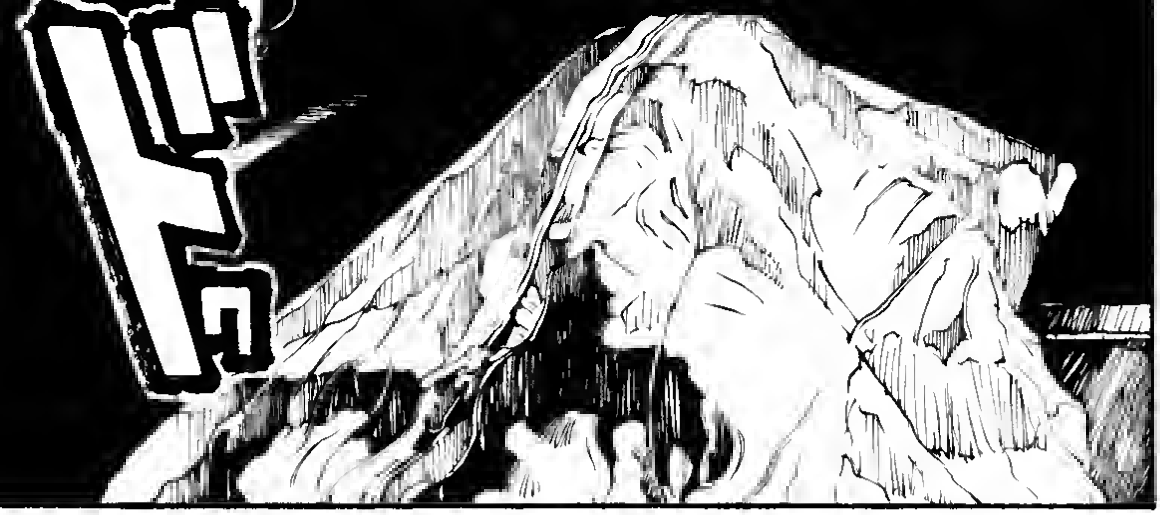
コツ





What is...
down here...?

GASP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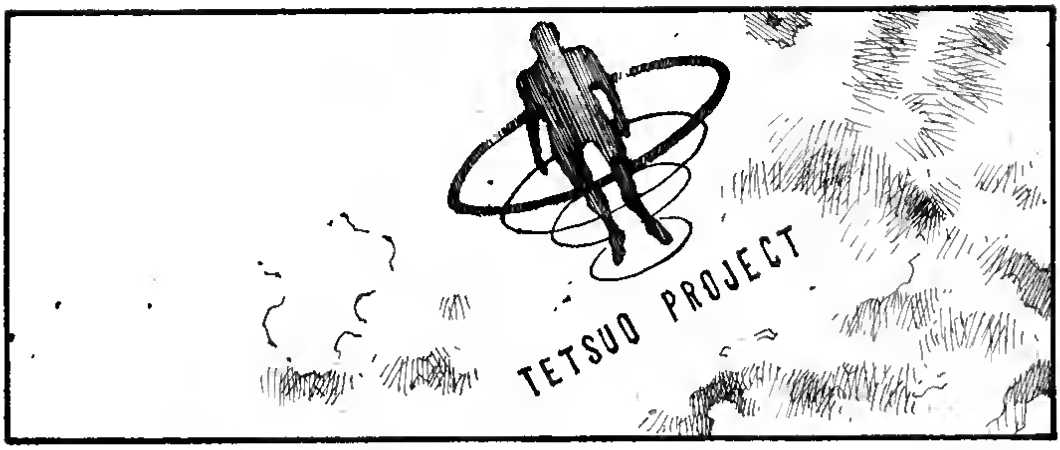
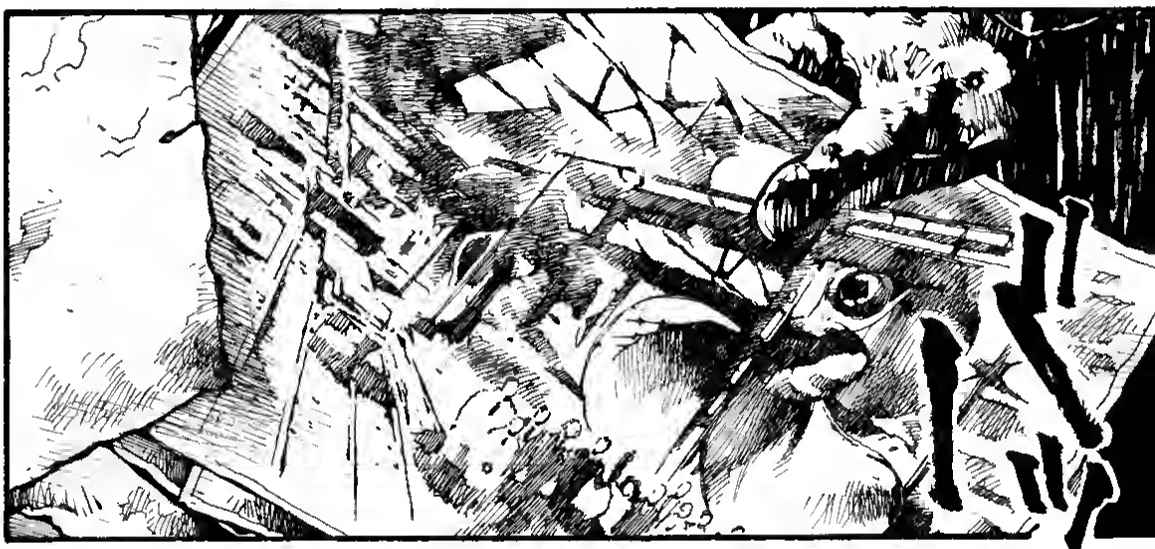
ドン
ドン

!


TETSUO PROJECT



MY FATHER'S JOURNAL...

My father = Ride Stoval=

—Came to Japan for "research."
Work in Japan for
ility of staff and...
egun to fall int
鰻男
He met my mother.
Mitsue is
Mitsue, who was his
partner for work.

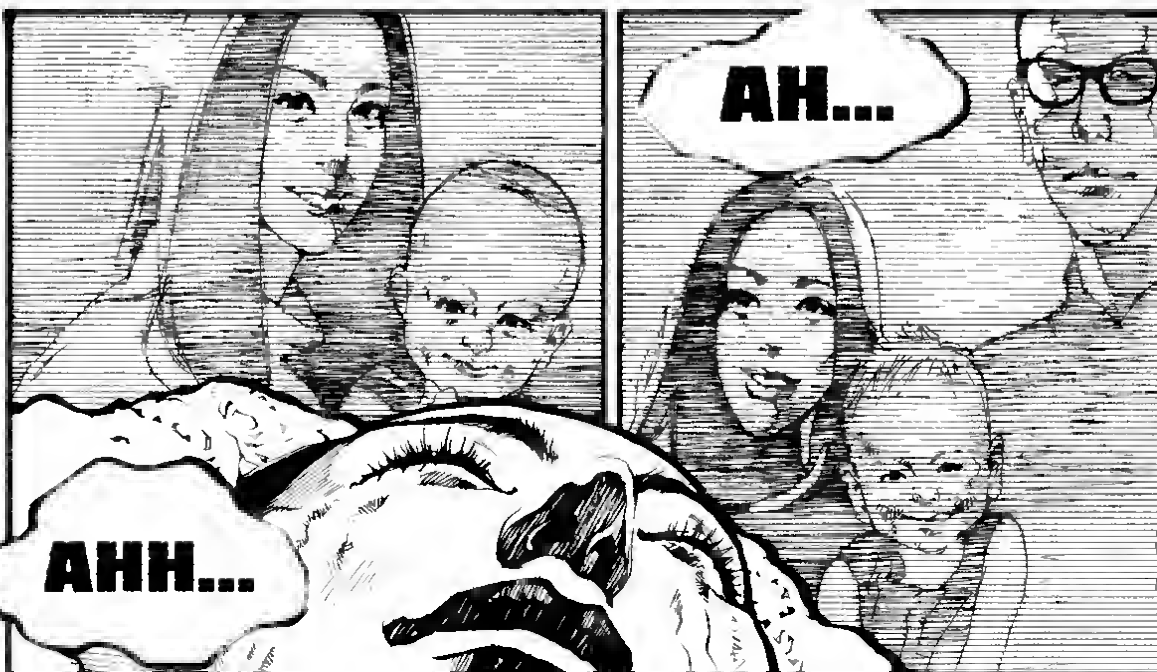
cancer.

I had heard that my mother died from cancer.

created a boy
—The theme of my father's research was—
reborn

—Androids

キシィィ
スー
ドカン


AH...
AHH...

AKGHH
ギョギョイイイ
ハヒヤ
AHH...
CLICK
AHHH...
..Mama's
..going to buy you a billy goat..

..Mama's going to buy you a cart and...

!
...if that billy goat won't pull...

...ANTHONY...
...ball...
if that cart and ball turn over...
Mama's going to buy you a dog named Rover...

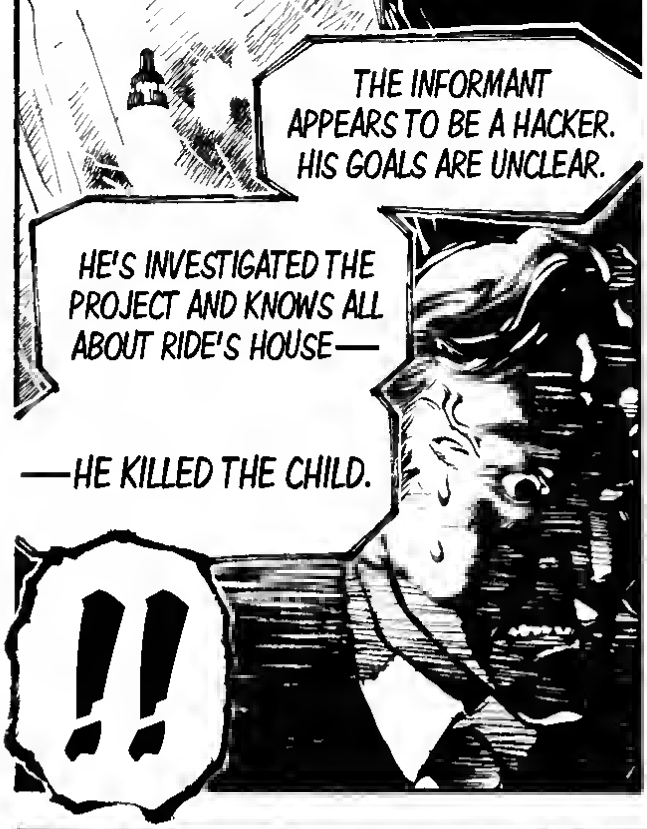
ANTHONY...
I...

I GOT AN EMAIL.
IT SAID THAT YOU'D BE HERE.

...I HAVE SOMETHING I NEED TO TALK TO YOU ABOUT.
...IT'S REALLY IMPORTANT...
...NO!

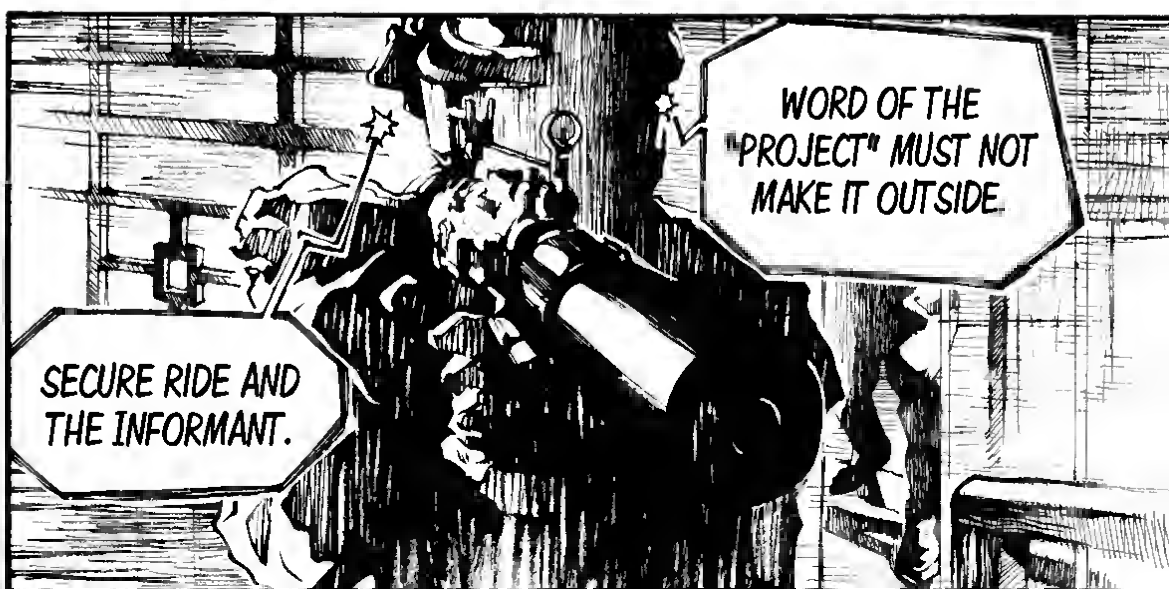
...?
...ANTHONY?
DON'T GET...
CLOSE TO ME!!

INSIDE OF ME...
YURIKO IS INSIDE THE HOUSE... RIDE IS MISSING...
!?
WHAT'S WRONG?
YOUR VOICE...
THERE'S A DEMON...


THE INFORMANT APPEARS TO BE A HACKER. HIS GOALS ARE UNCLEAR.
HE'S INVESTIGATED THE PROJECT AND KNOWS ALL ABOUT RIDE'S HOUSE—
—HE KILLED THE CHILD.
!!

OUR INFORMATION CHECKS OUT.
... WHAT'S GOING ON?
WHOSE VOICE IS THAT?
WHERE'S IT COMING FROM...

...ANTHONY?
WHAT'S WRONG?
HEY...


WORD OF THE "PROJECT" MUST NOT MAKE IT OUTSIDE.
SECURE RIDE AND THE INFORMANT.

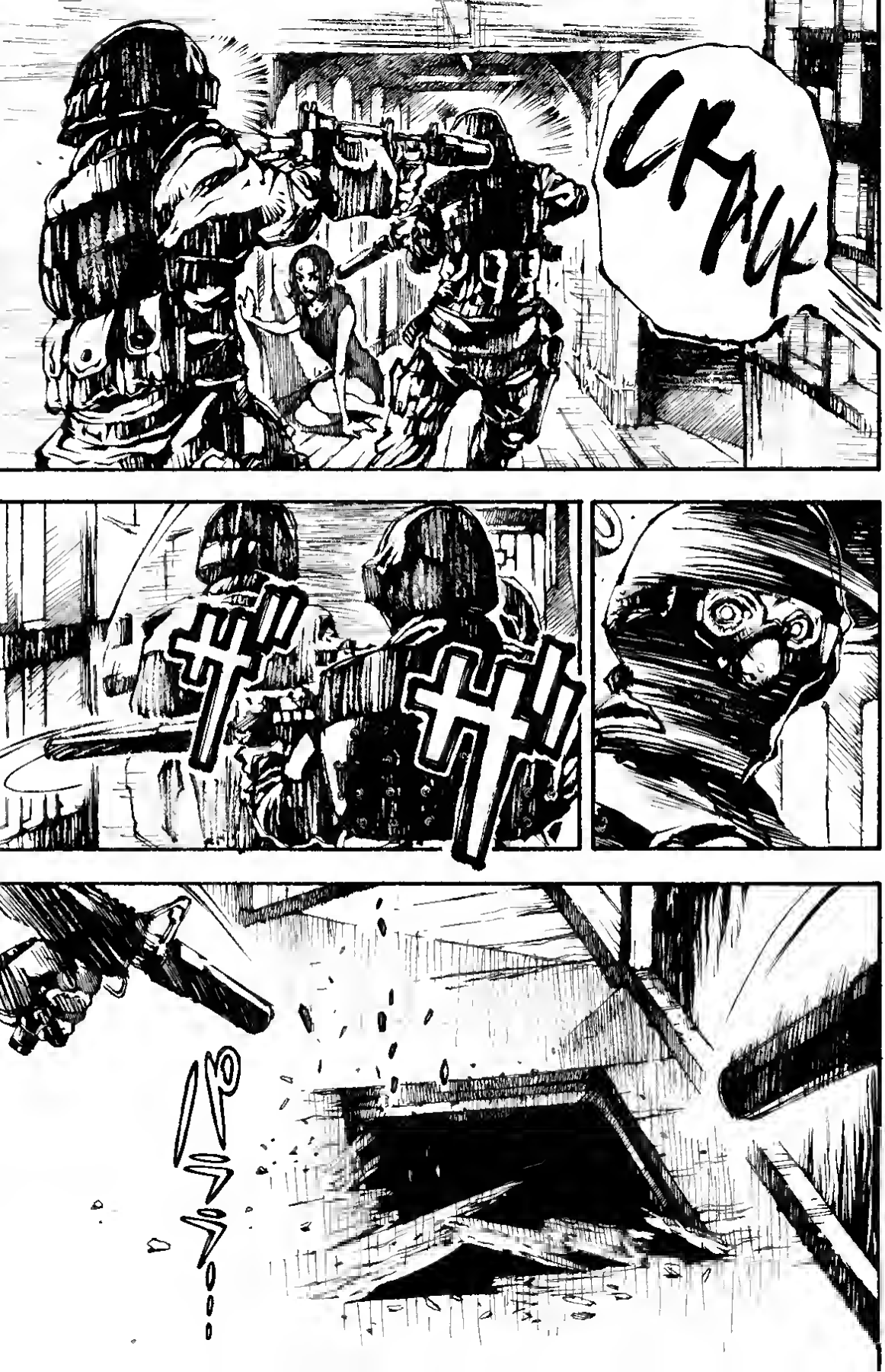
"DISPOSE" OF ANTHONY.
YURIKO, RUN!!
YOU CAN DECIDE WHAT TO DO WITH YURIKO YOURSELVES.
!!
UGHHHH

WHERE'S ANTHONY?

YURIKO...

COME OUT HERE, ANTHONY!
ARE YOU JUST GOING TO LET THIS WOMAN DIE!?

...TCH.
...
...WHAT A PATHETIC MAN.
HE DOESN'T EVEN TRY TO HELP HIS OWN FAMILY.
IF YOU WANT TO HATE SOMEONE, HATE YOUR HUSBAND.


CRACK
ザッ ザッ
ハァ…ハァ…

ドドドド
ズドーン
!!

TAP

Kill!

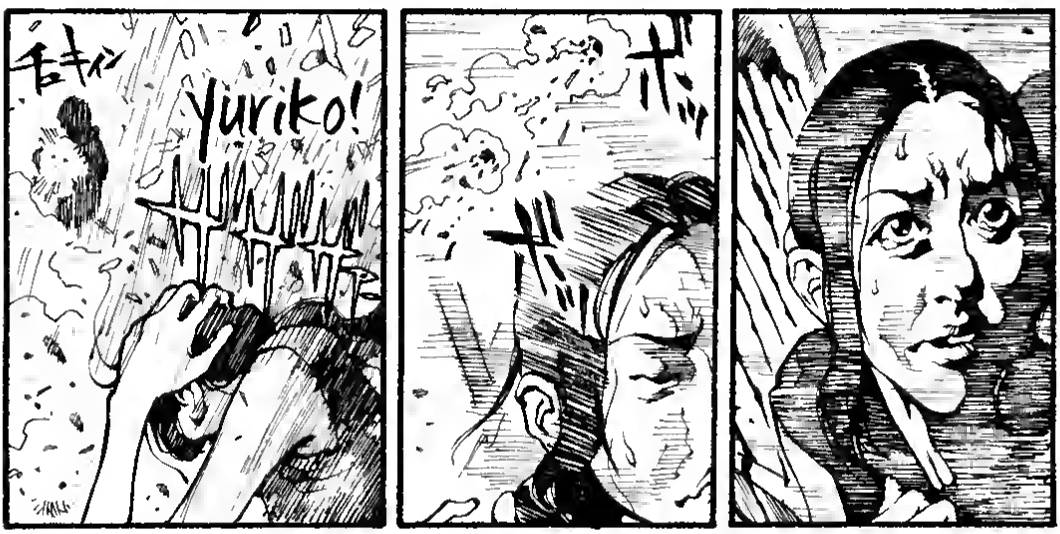
No, don't!

Aghh!

What?
ピーカン

—What the hell is that—?

What the hell
am I doing!?
AHHHH!


キィン
Yuriko!
ボッ

Stop!
キィン
キン
Yuriko...
キン
ダッ

ダラララ
ドン
キン キン
ダ ロロロ
キン
キン
カカカ
ドサ
BA DUMP
BA DUMP
ビリビリ

ughh!
NOOO!
ガッ
ヒュ!
NGH!

ドン
!
ドドドド
ドカ
ボッ
ボッ
ドォ
NGH!

GWAR
GRAB
AGH
EEP!

CLICK!
AGH!
AAA
AGHH!
AGHH
AAA

NO...

GRAB!

—Don't touch Yurko!!
AHHH!
AGHH!

AGHHH!

AGHH!

BMP BMP

EE...
AHHH...
BMP
BMP
BMP

ハヤク
ニゲロ
ガバッ
ダラ
ハヤク
ニゲロ
チッ
ダラララ
OOOO!
NOOO

ハッ
ギム

My body is...
...My body...
CLUMP
CLUMP
CLUMP
...I need to...
...Get Yuriko away from here...
...N-
!

NOOOOO
OOOO!

ばっ

...RETREAT!
RETREAT!

RATTLE
バサッ
FWIP
THUNK
GHRK...
GAH!
FLAP
...EVERYONE MADE IT BACK...?
HAH

シュウゥウウ――‐‐‐

WHO THE HELL ARE YOU...?
RATTLE

...THE "INFORMANT".
I'M THE ONE YOU PEOPLE CALL...
AH...
I'M THE ONE THAT LET YOU IN ON RIDE'S SECRET.
!!
DRATATA
ばっ
CWING
DRATATA
DRATA

zzt...
WHAT HAPPENED?
WHAT'S GOING ON?
...AH...
WE'VE...
DISPOSED OF ANTHONY...
"WE'VE DISPOSED OF ANTHONY."
THUMP
!
...THEY WEREN'T THERE...
KEEP SEARCHING...
"THEY WEREN'T THERE."
"KEEP SEARCHING."
WHAT ABOUT RIDE AND THE INFORMANT?

THUMP
SWING

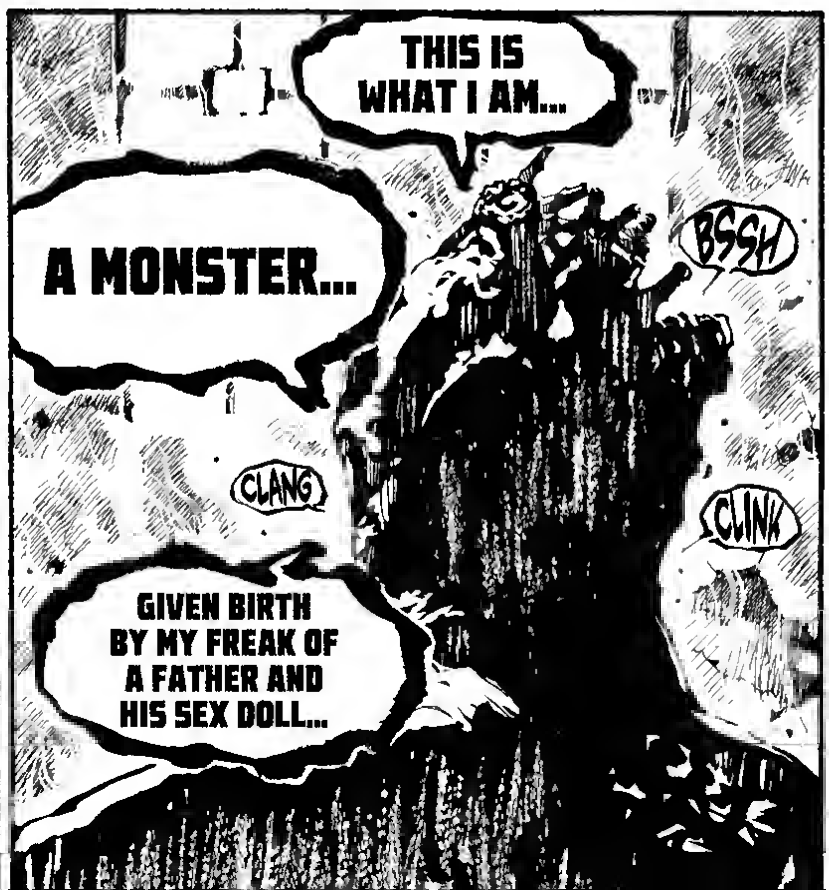
Aghhh...
CLINK
Ahhh...
SWOOOOOOOSH

...ANTHONY...?
...
AN...

ANTHONY...
DON'T COME ANY CLOSER!

IF I CAN'T CONTROL MYSELF...
I MIGHT END UP KILLING YOU...

I'LL... GO TO WHERE TOM IS...
WHAT...?
...IT'S WHAT'S BEST FOR EVERYONE...


THIS IS WHAT I AM...
A MONSTER...
BSSH
CLANG
CLINK
GIVEN BIRTH BY MY FREAK OF A FATHER AND HIS SEX DOLL...

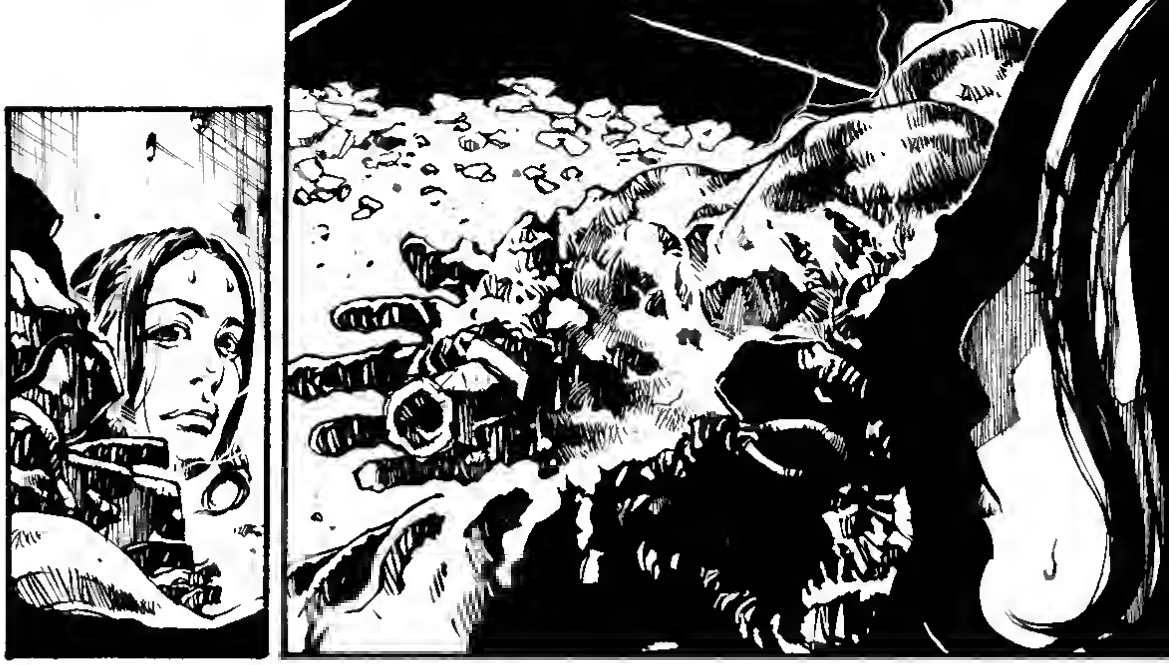
DHT...
GAKRHH...

UNGH...
AHH...
Aghh...
キキキキ...
シュイイイー
...I CAN'T EVEN KILL MYSELF...
...Heheh...
キシィ...
Haha...
ゴゴゴ...

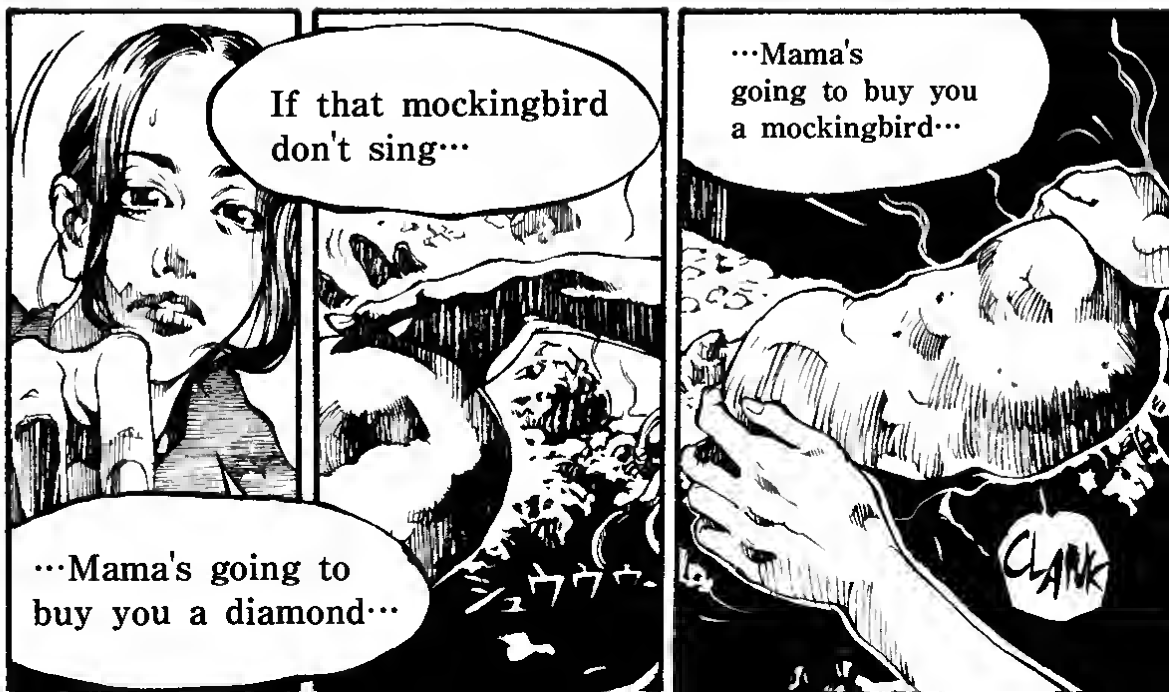
WHAT ARE YOU DOING!?
HA...
AHAHAH...
WHAT ARE YOU DOING!?
LEAVE ME!
DON'T...
ソウ
ソウウウ

zuha...
fuha...

fuuuka!
fuuuka!



don't say
a word…
…Baby…


If that mockingbird
don't sing…
…Mama's going to
buy you a diamond…
シュウウ…
…Mama's
going to buy you
a mockingbird…
CLANK

CLUNK
Mama's going to buy you a looking glass…
CLUNK
…If that diamond ring turns brass…
CLANK
…If that looking glass gets broke……
THUNK
Mama's going to… buy you a billy…
TRRRRR-
CLANK
SQUEEZ

TRRR...
TRRR-
TRRR...
TRRR...
...I WAS BEING KEPT IN CONFINEMENT...
I WAS JUST... RELEASED... I'M IN THE DINING ROOM...
...RIDE...
WHERE... ARE YOU?
...I WANT TO TALK TO BOTH OF YOU...
DON'T LEAVE ME HERE.
I'M GOING WITH YOU.
YURIKO...

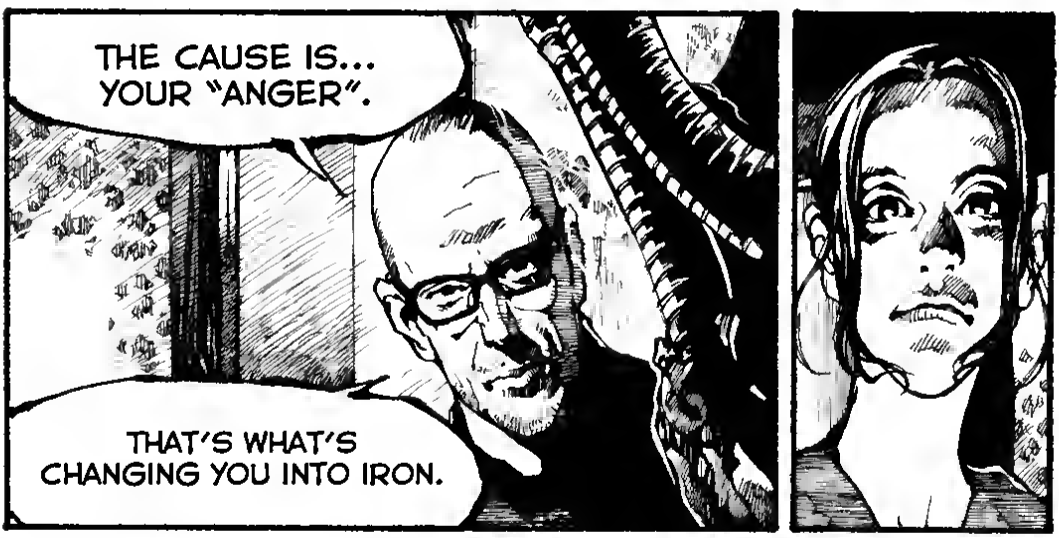
fuhaaaa
fuhaaaa
ゴトッ
ゴトッ
ゴトッ
Looooo
シッ…
Shhh…
ゴトッ

DRIP
DRIP

THUD!

DAD!
WHAT THE HELL IS THE MEANING OF THIS!?

...
...IT'S THE SITUATION THAT I FEARED THE MOST...
TELL ME!
WHAT'S GOING ON!?

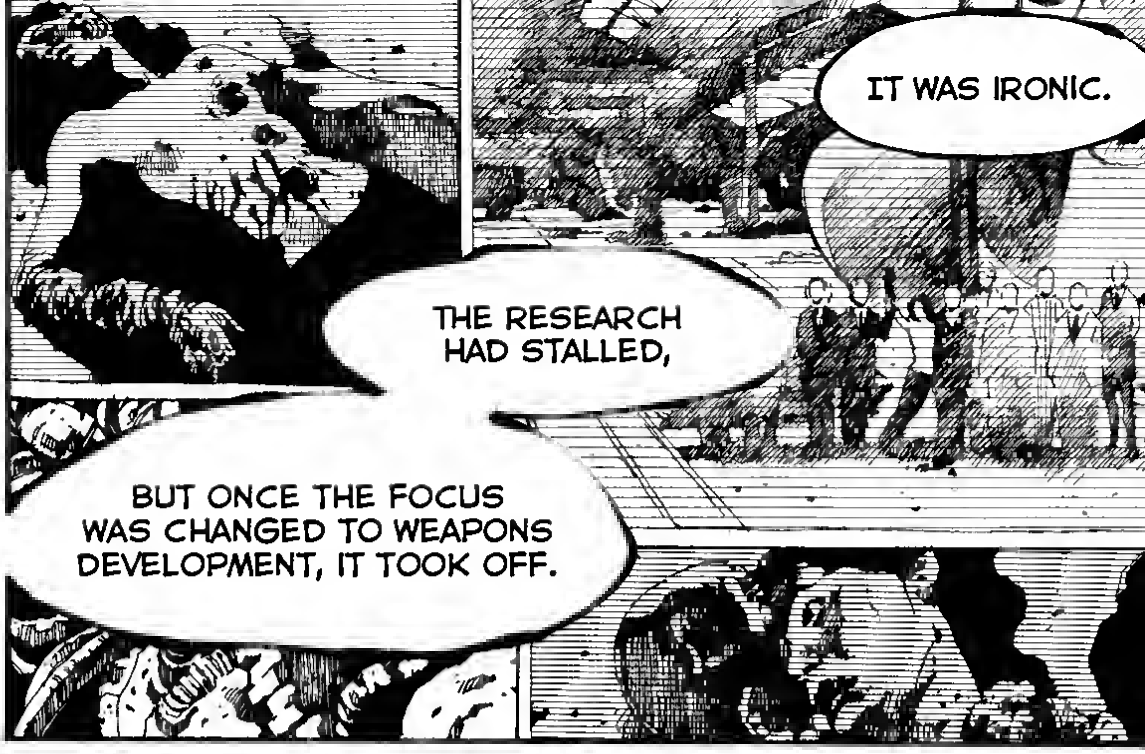

THE CAUSE IS... YOUR "ANGER".
THAT'S WHAT'S CHANGING YOU INTO IRON.

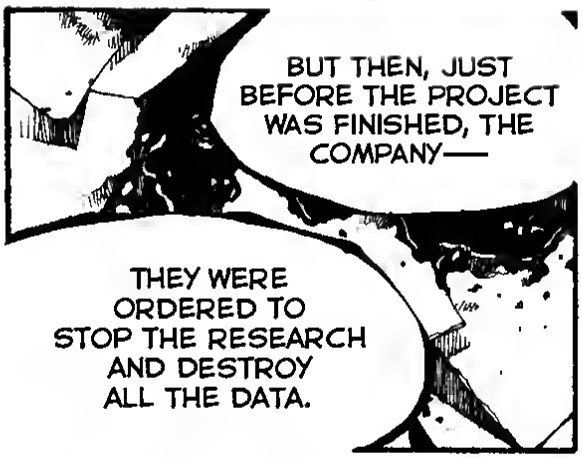
WHY DID YOU CREATE ME!?

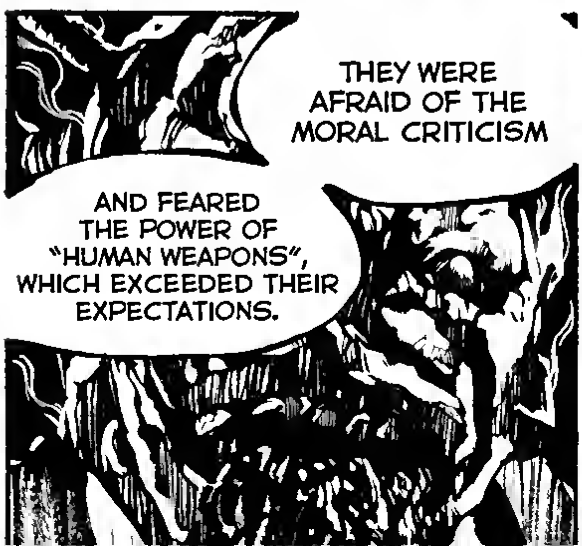
IT WAS HER LAST WISH...
...

FINAL REQUEST...
YOUR MOTHER'S

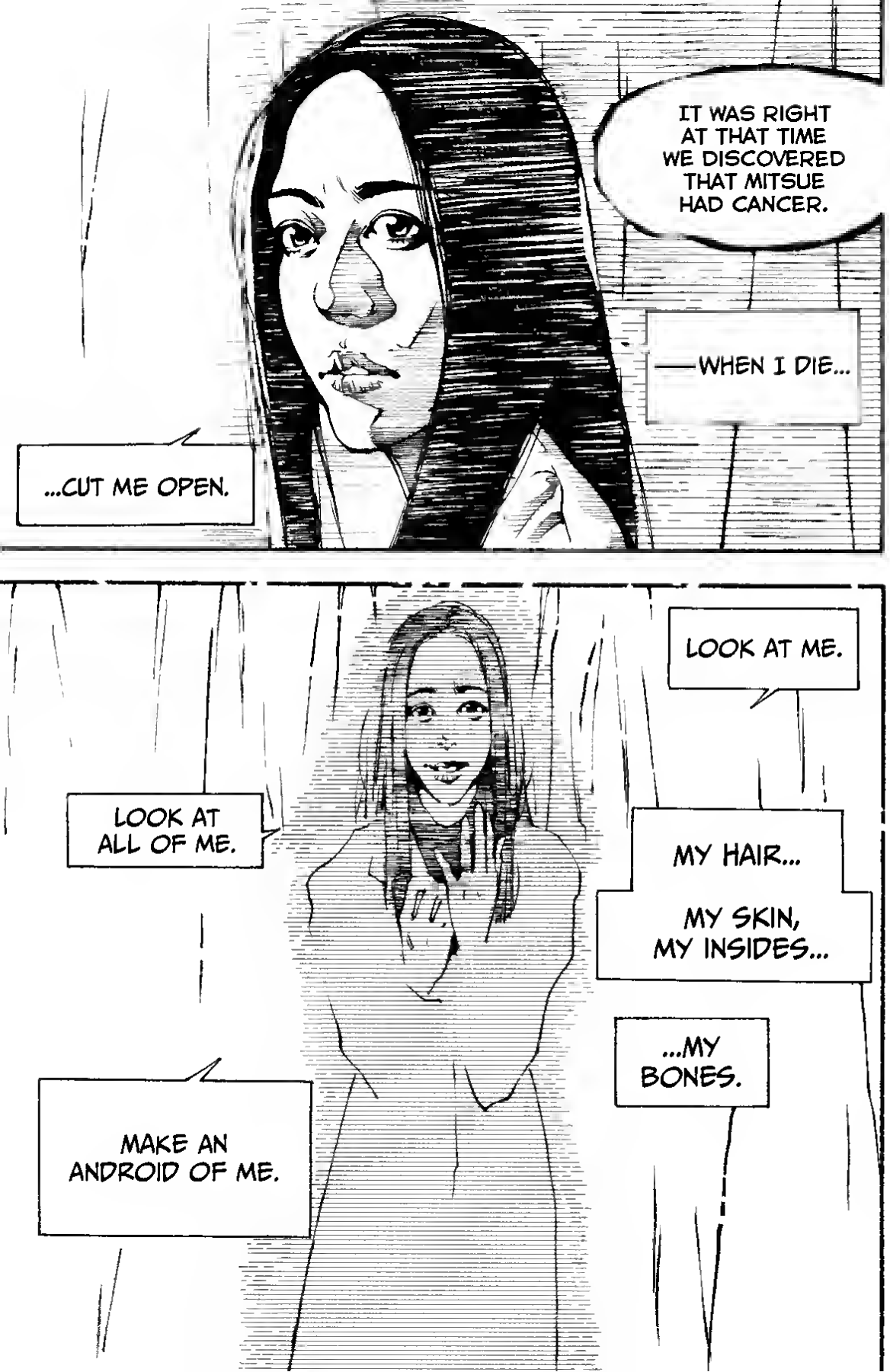
WHAT'S THIS "TRANSFORMATION" PROGRAM ABOUT!?
BUT...
I DON'T REMEMBER SIGNING ON TO RESEARCH THE CREATION OF "ARTIFICIAL HUMAN WEAPONS"!
ALL I WANTED TO DO... WAS CREATE A HUMAN BODY USING MY OWN HANDS.
WE BELIEVED THAT IF WE COULD COMPLETE OUR RESEARCH,
THAT IT WOULD BENEFIT MULTIPLE FIELDS AND BE A BOON TO MANKIND...
HOWEVER...
...I NEVER WANTED TO CREATE WEAPONS.
...IT WAS THE ONLY WAY WE COULD GET INVESTORS...
TETSUO PROJECT
...THE RESEARCH WAS THE ONE DREAM I HAD IN MY LIFE.
YOUR MOTHER WAS AGAINST IT TO THE VERY END...

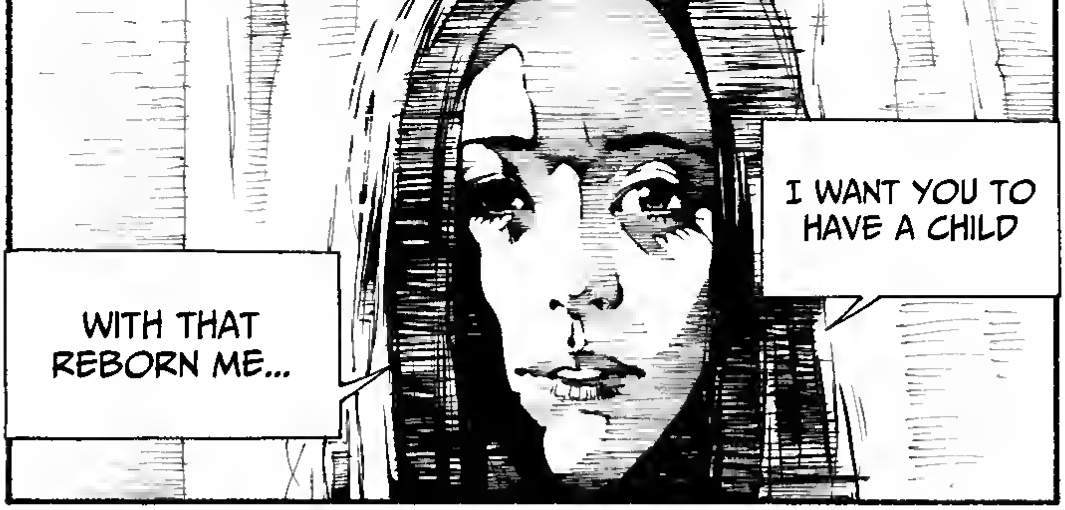

IT WAS IRONIC.
THE RESEARCH HAD STALLED,
BUT ONCE THE FOCUS WAS CHANGED TO WEAPONS DEVELOPMENT, IT TOOK OFF.

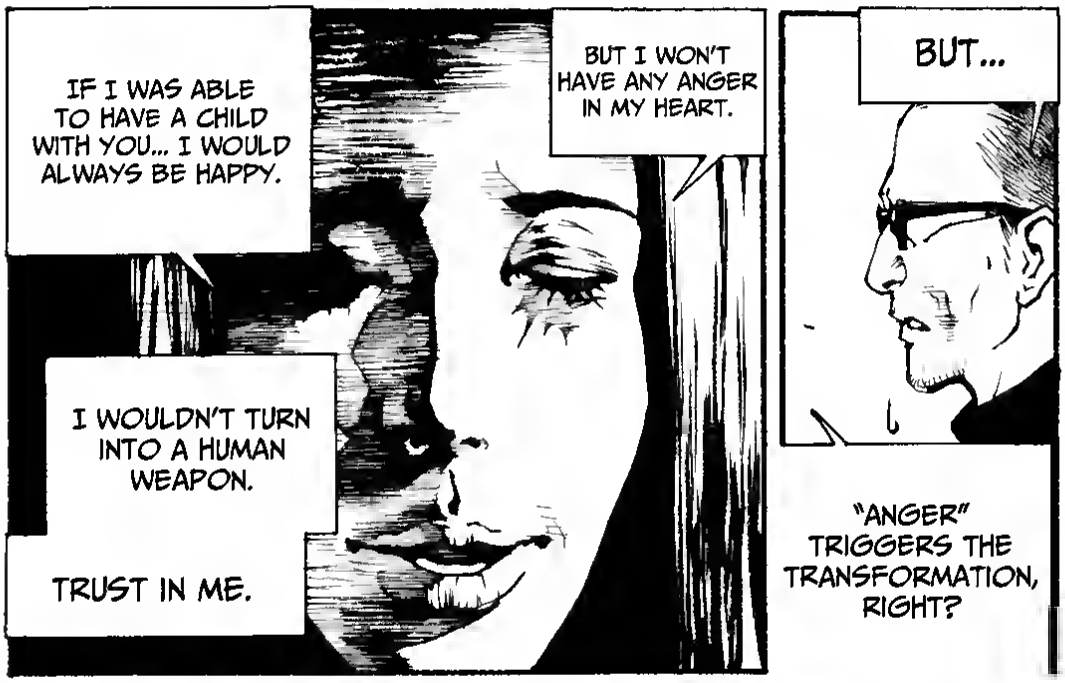

BUT THEN, JUST BEFORE THE PROJECT WAS FINISHED, THE COMPANY——
THEY WERE ORDERED TO STOP THE RESEARCH AND DESTROY ALL THE DATA.

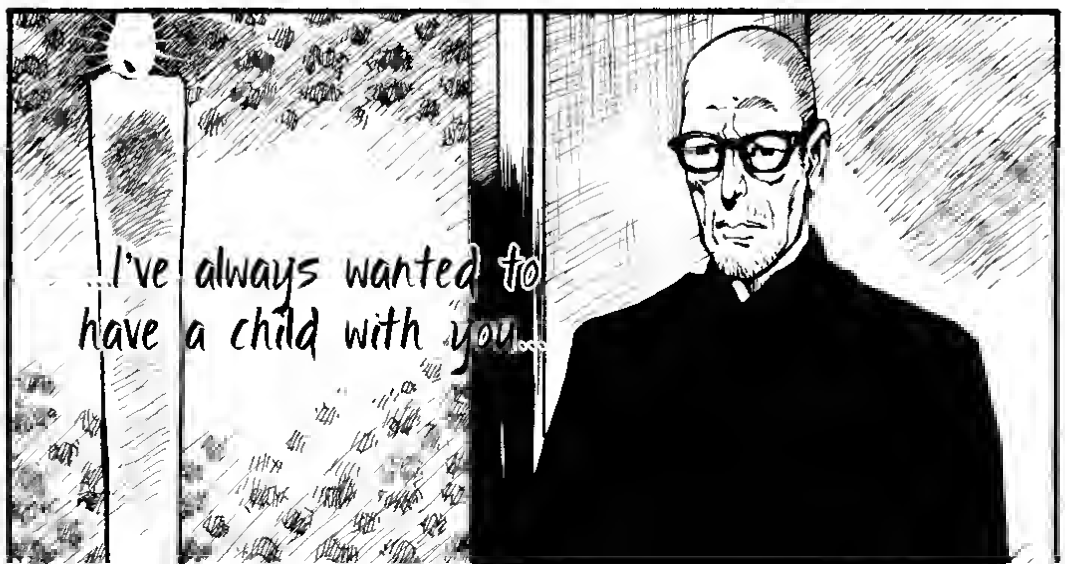

THEY WERE AFRAID OF THE MORAL CRITICISM
AND FEARED THE POWER OF "HUMAN WEAPONS", WHICH EXCEEDED THEIR EXPECTATIONS.

IT WAS AS IF—— HUMANS WERE DETERMINED TO BRING ABOUT THEIR DESTRUCTION WITH THEIR OWN HANDS——
OR LIKE IT WAS THE "WILL OF GOD"... IT WAS TERRIFYING.

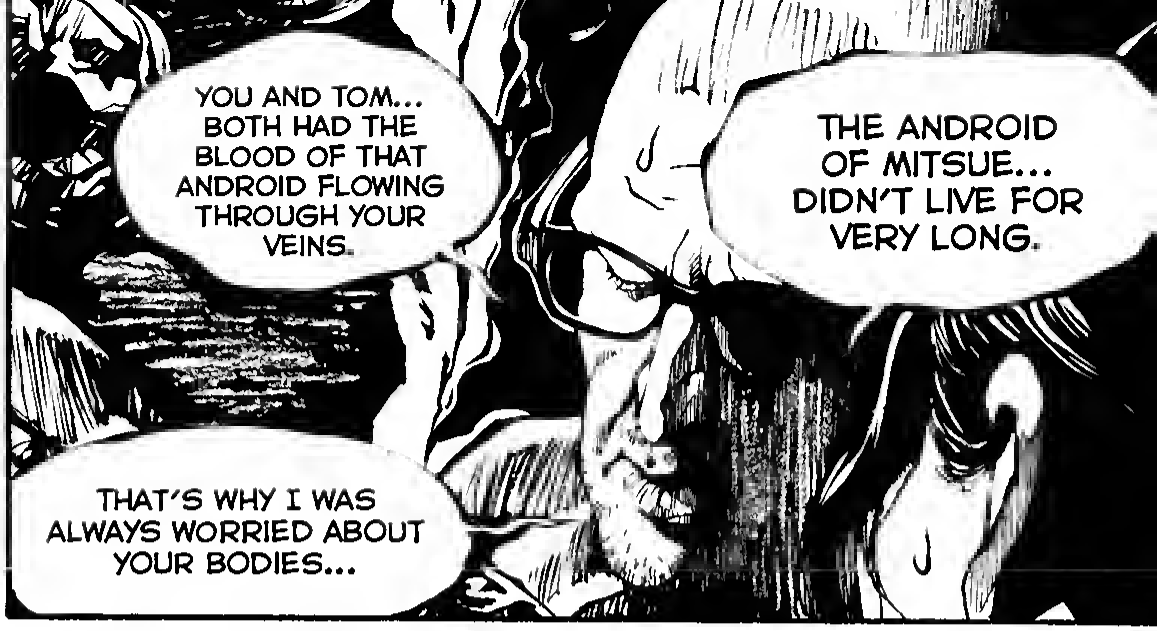

IT WAS RIGHT AT THAT TIME WE DISCOVERED THAT MITSUE HAD CANCER.
——WHEN I DIE...
...CUT ME OPEN.
LOOK AT ME.
LOOK AT ALL OF ME.
MY HAIR...
MY SKIN, MY INSIDES...
...MY BONES.
MAKE AN ANDROID OF ME.


I WANT YOU TO HAVE A CHILD
WITH THAT REBORN ME...

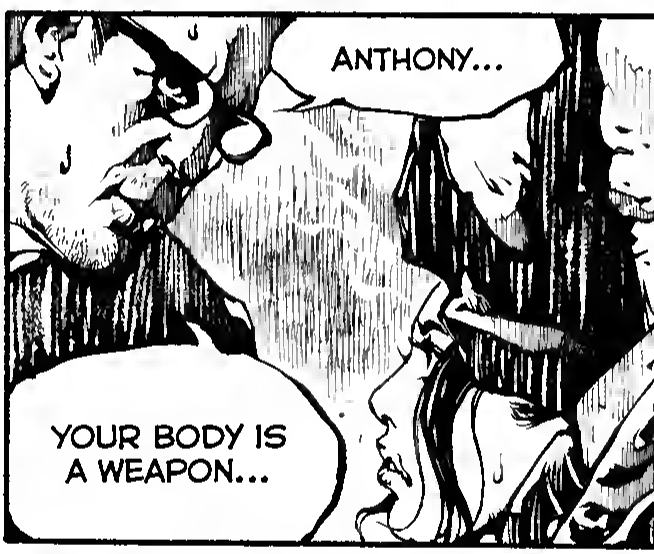

IF I WAS ABLE TO HAVE A CHILD WITH YOU... I WOULD ALWAYS BE HAPPY.
BUT I WON'T HAVE ANY ANGER IN MY HEART.
I WOULDN'T TURN INTO A HUMAN WEAPON.
TRUST IN ME.
BUT...
"ANGER" TRIGGERS THE TRANSFORMATION, RIGHT?


...I've always wanted to have a child with you...

!!
DRIP DRIP...
IS THE "COMPANY" ATTACKING US AGAIN!?
HIM!
IT'S THE HACKER WHO FOUND OUT MY SECRET...
NO... IT'S NOT THEM.


YOU AND TOM... BOTH HAD THE BLOOD OF THAT ANDROID FLOWING THROUGH YOUR VEINS.
THE ANDROID OF MITSUE... DIDN'T LIVE FOR VERY LONG.
THAT'S WHY I WAS ALWAYS WORRIED ABOUT YOUR BODIES...

IT'S DESTRUCTIVE POWER GROWS...
...THE ANGIER YOU BECOME.

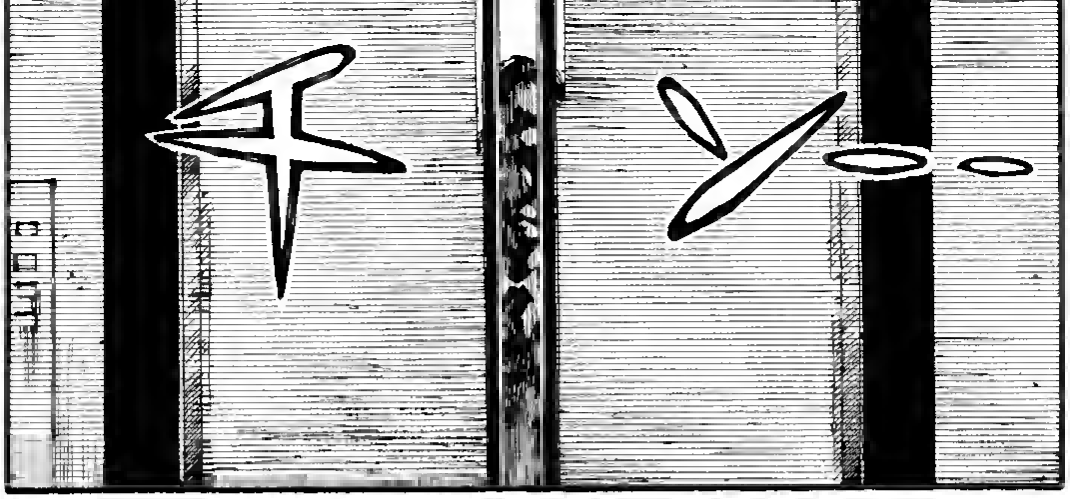

ANTHONY...
YOUR BODY IS A WEAPON...

FATHER...

...YOU NEED TO CONTROL YOUR ANGER.
I KNOW YOU CAN DO IT.

...FATHER!

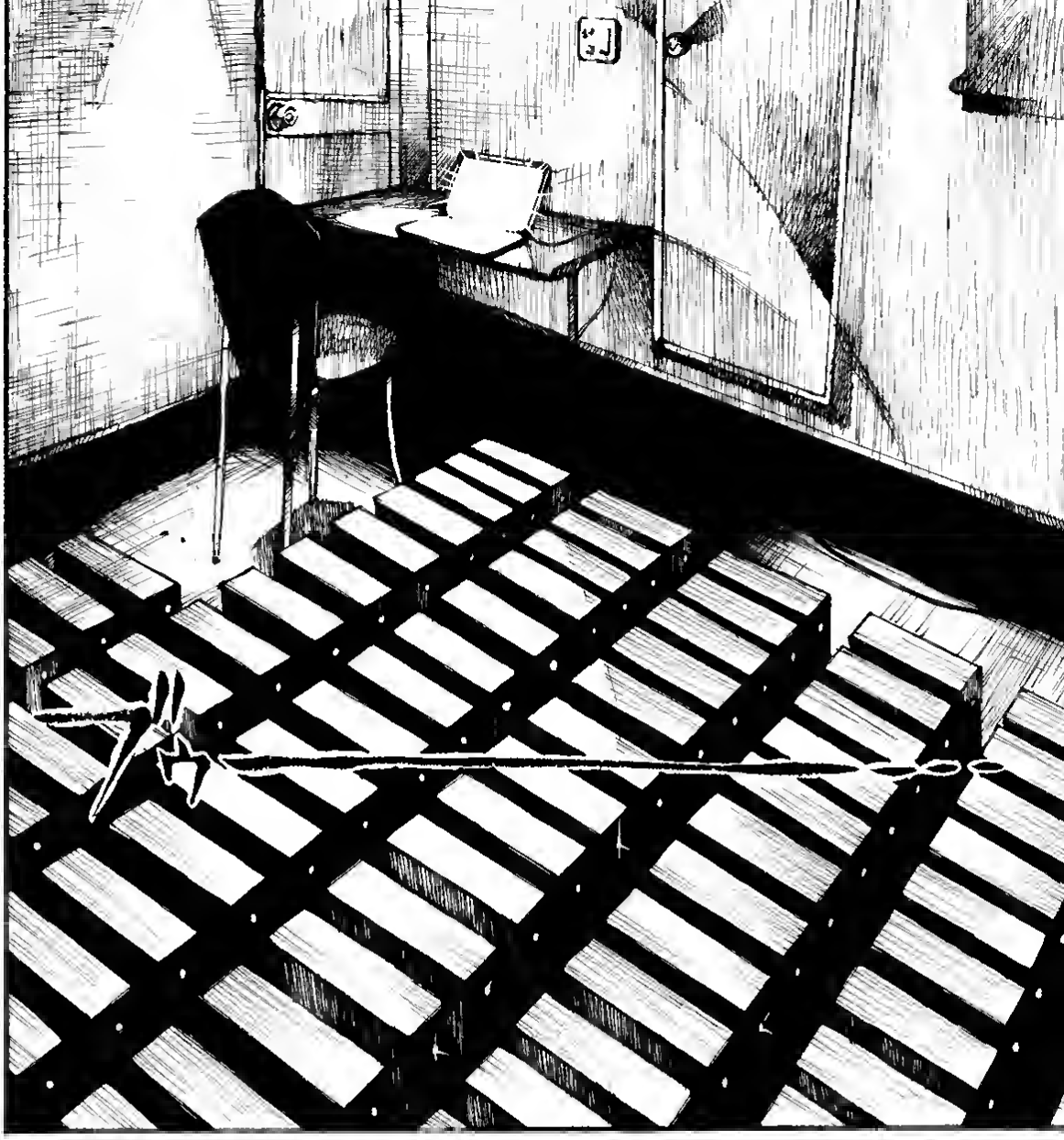
I'M SURE...
THAT YOUR BIRTH
WAS NOT A MISTAKE.


キ
ン

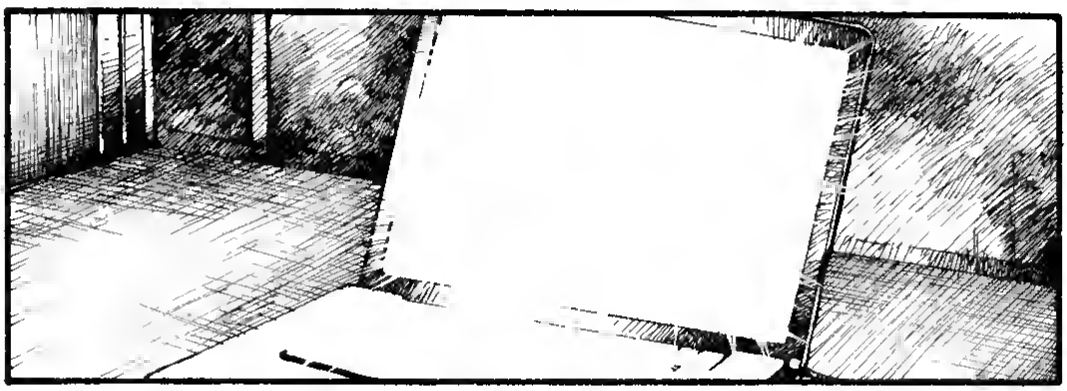
スゥー

カツ カツ
カツ
カツ カツ…

CLICK



ゴォオ
オオオ

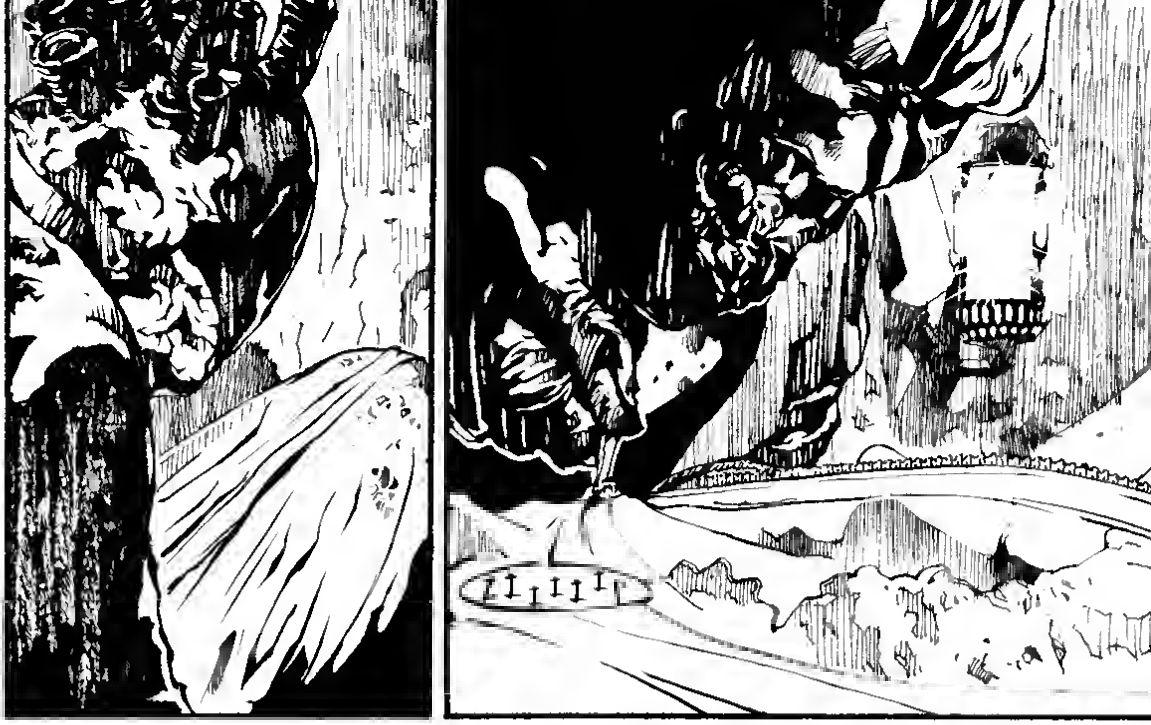


すっ

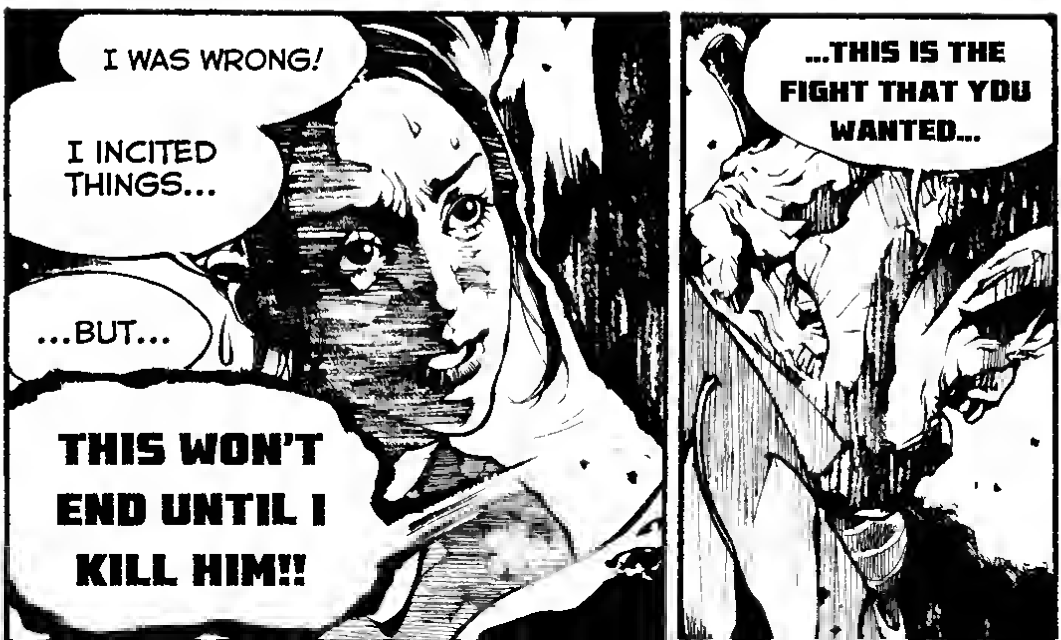
DESTROY THIS NEVER ENDING, LAZY DREAM WORLD OF OURS.
I WANT THE REAL DEAL... ONLY YOU CAN GIVE IT TO ME.
AN-THONY ...
...BLAST IT TO BITS FOR ME.

NO...
...NOT WITH SOME CHEAP SHOT LIKE THIS...

Abandon yourself to fate.



...LET'S STOP THIS ALREADY.
...
ANTHONY.


I WAS WRONG!
I INCITED THINGS...
...BUT...
THIS WON'T END UNTIL I KILL HIM!!
...THIS IS THE FIGHT THAT YOU WANTED...

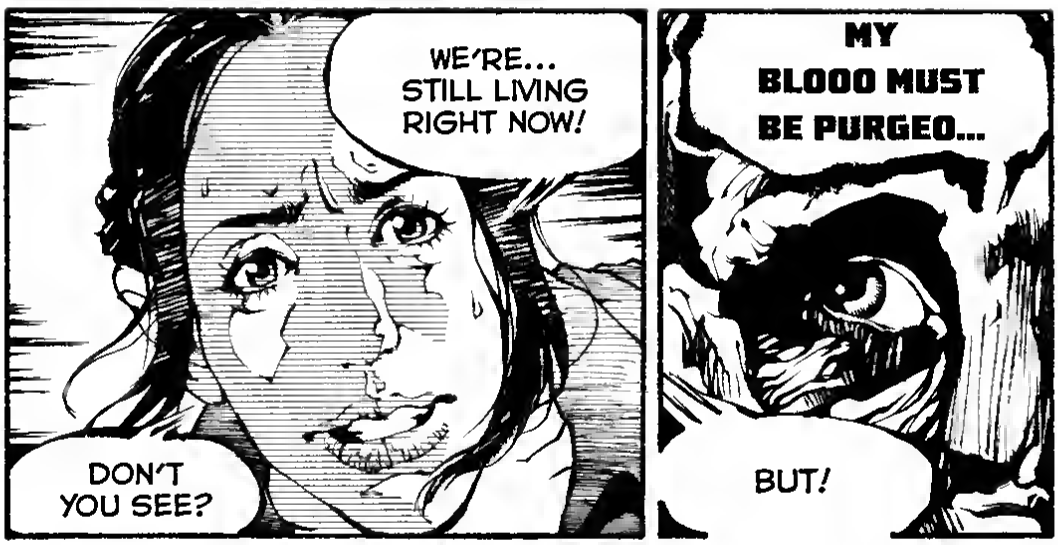
I'M...
PREGNANT.

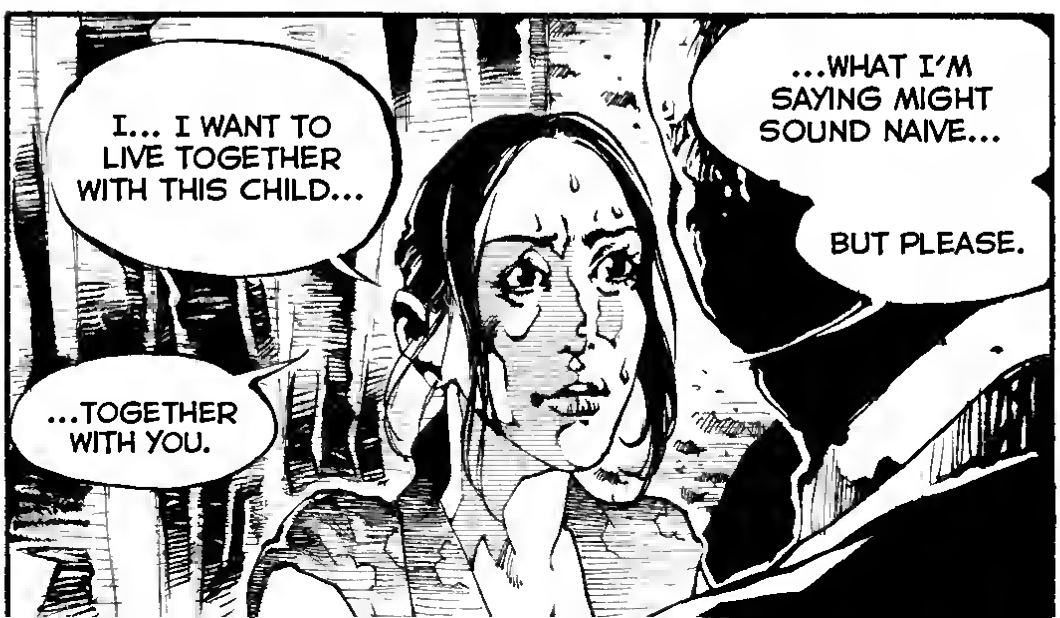
I HAD ONLY BEEN THINKING OF KILLING THAT MAN AND DYING MYSELF.
WHEN I FOUND OUT YESTERDAY...
I WASN'T SURE WHAT TO DO MYSELF.
...THAT'S WHY I HAD TO SEE YOU AGAIN.
...THAT'S WHY I CAME HERE.

...ARE YOU SURPRISED?

...I WANT TO GIVE BIRTH...
NO!!
BUT NOW...

LOOK AT THIS BODY!!
YOU WANT TO GIVE BIRTH TO A MONSTER LIKE THIS!?


WE'RE... STILL LIVING RIGHT NOW!
DON'T YOU SEE?
MY BLOOD MUST BE PURGED...
BUT!


I... I WANT TO LIVE TOGETHER WITH THIS CHILD...
...TOGETHER WITH YOU.
...WHAT I'M SAYING MIGHT SOUND NAIVE...
BUT PLEASE.

CREAK
...
...IT'S HIM.
ZLD

ANTHONY...

RATTLE

SLAM

CLICK

THUD
...
CLICK
STEP

CLICK

CLICK...

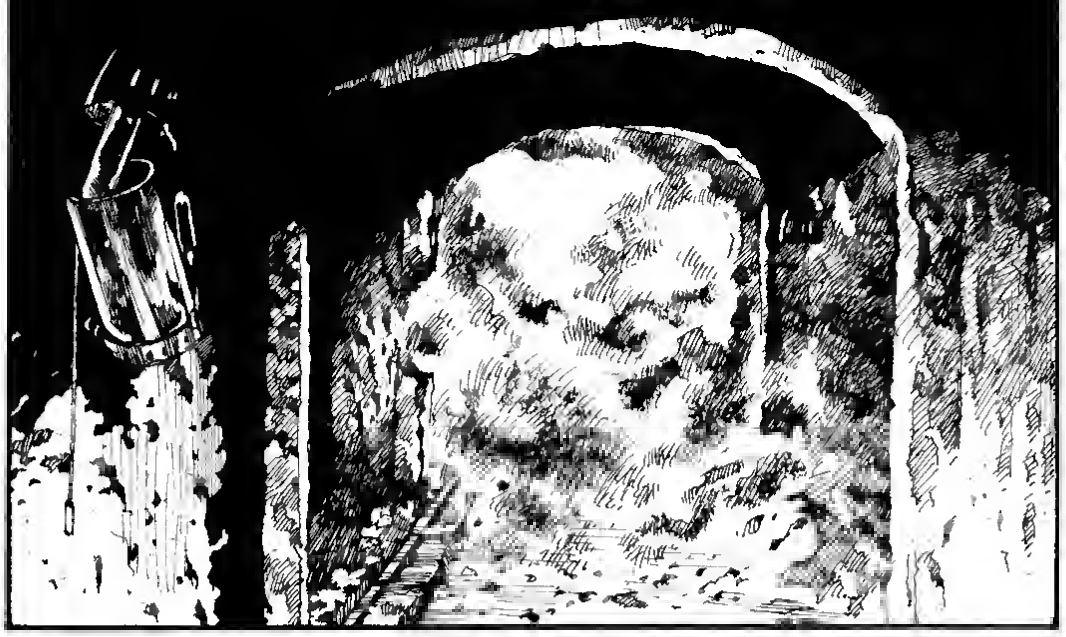
AGH.
ARGHH...
...BEAUTIFUL...

ARGHHH

GRASP

ガシャ
ガシャ
バン
バン
ガシャ

UOAHHHHH
ARGHHH!



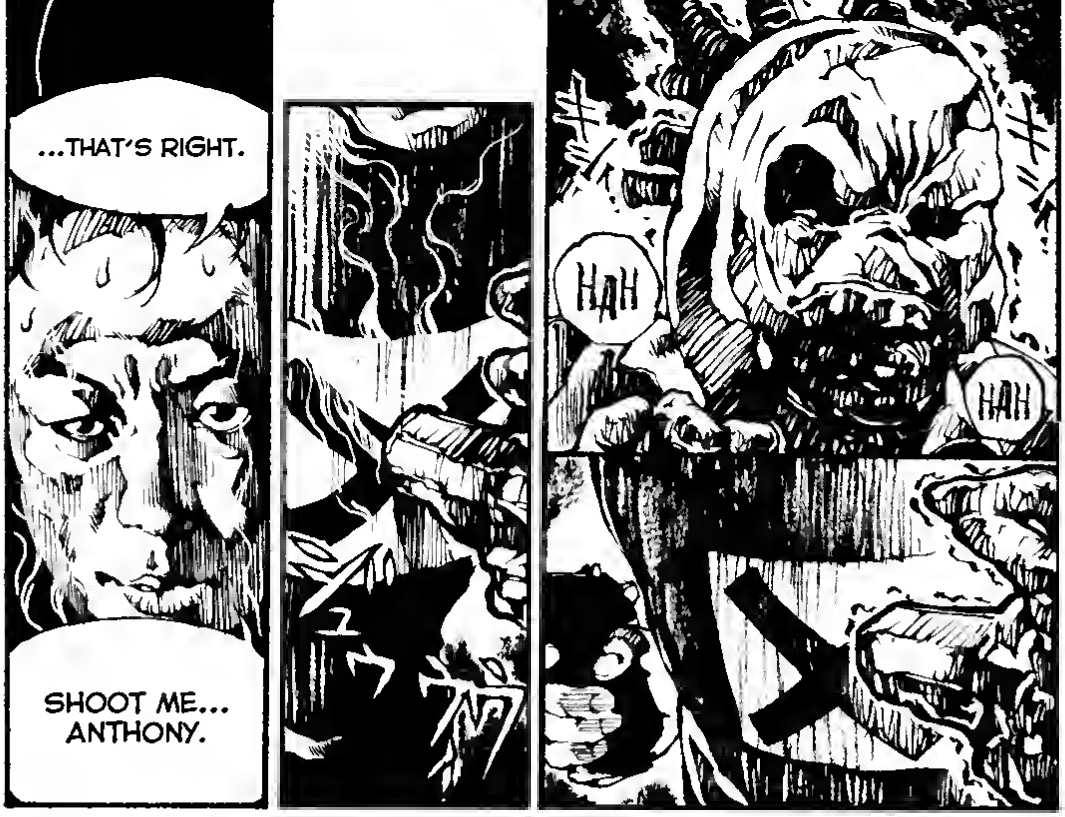
!
YURIKO...

WHAT A THICK GUN YOU'VE GOT.

IS THAT YOUR ANGER?

YOU WANT TO KILL ME, RIGHT?
YOU HATE ME... DON'T YOU?

DO IT.
GOOD.
COME ON.
SHOOT ME WITH THAT GUN.


...THAT'S RIGHT.
SHOOT ME... ANTHONY.
HAH
HAH

...
DO IT...
HAH
HAH
HAH
...DO IT!

ALLOW ME TO DRAG YOUR ANGER OUT OF YOU...
MORE.
...OKAY THEN.

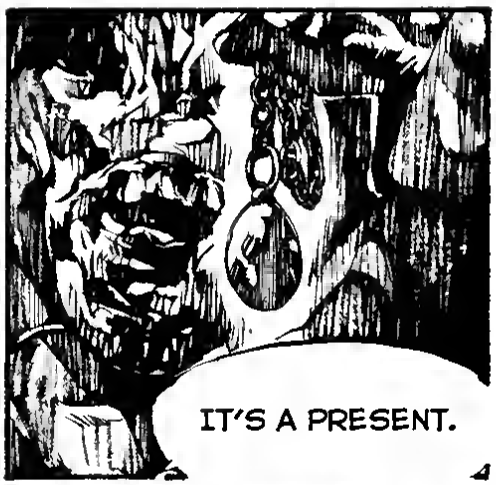
UNGH...
I CAN HEAR IT...
...AHH...
...IT'S THE SOUND OF A HEART BEAT.
ARGHH!

ビシッ!

DANGE!
CATCH
!

PUT IT AROUND HER NECK.

HAH
HAH


IT'S A PRESENT.

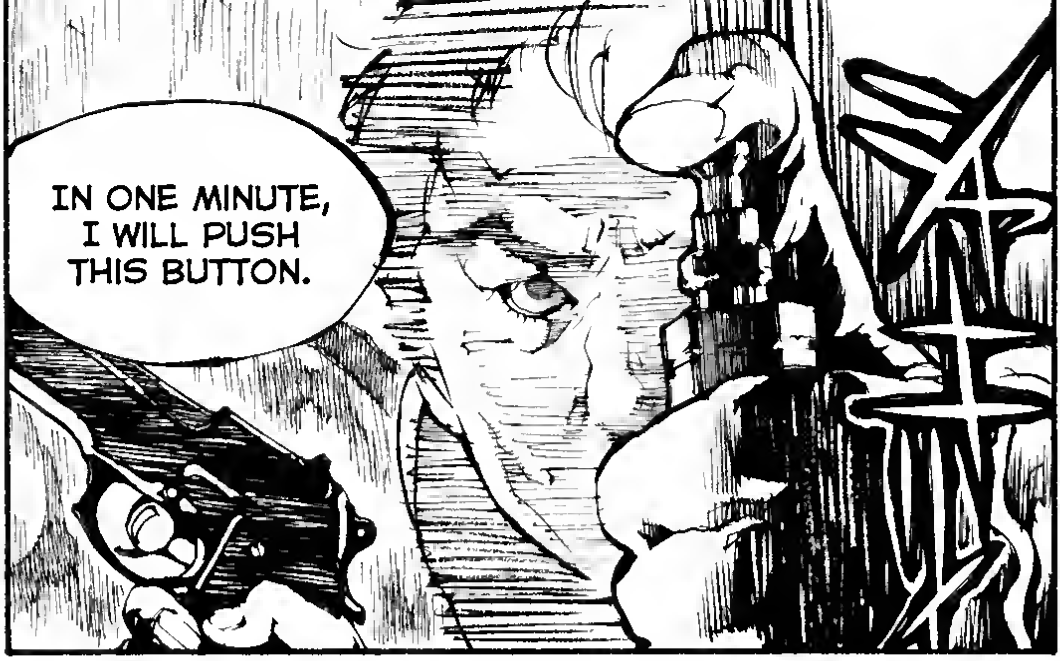
...GOOD.
...DO YOU KNOW WHAT THAT IS?

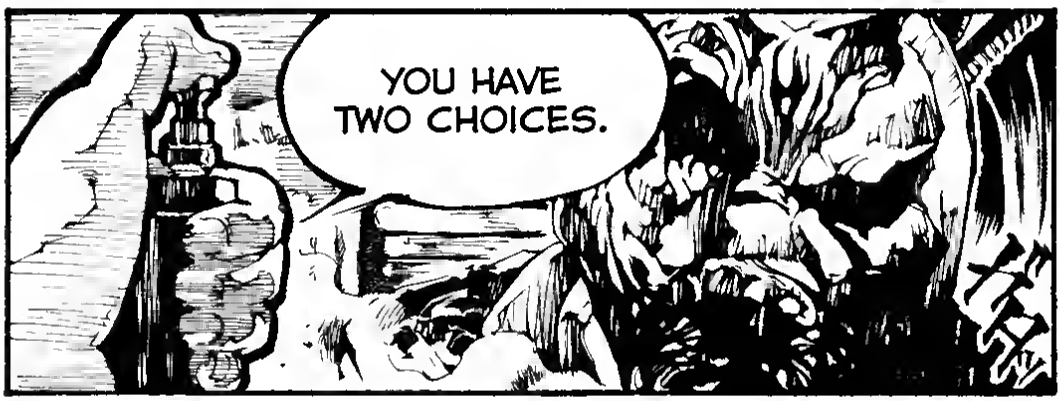
HAH

IT'S A BOMB.

!!
...LET'S BEGIN.

THIS IS THE FINAL GAME.


IN ONE MINUTE, I WILL PUSH THIS BUTTON.


YOU HAVE TWO CHOICES.

KILL ME
AND SAVE YOUR WIFE AND THE CHILD IN HER BELLY.

SLIDE

NUMBER ONE.
Nooo...

I BLOW THEM BOTH TO PIECES.
NO MORE LITTLE MONSTER. THE WORLD WILL HAVE PEACE.
CHOICE NUMBER TWO
BUT,
THAT MEANS THE MONSTER LIVES ON.
ARE YOU READY TO RIDE, COWBOY?
WELL...
GO!
YOU HAVE SIXTY SECONDS.

AH...
UGHH...
...KUH...

ANTHONY...

...HNGH?
URGHHH...
My body... feels heavy.

...Dammit.
バギィ
That bastard...
—Where is he—
!

WHERE ARE YOU!?
Uft
HAHAHA
HAHAHAHA
!!
ナンジャ
...HAHAHAHA...

YOU'VE GOT THIRTY SECONDS LEFT.
YOU BETTER HURRY UP.

ガガガガガガ

Where...
CRASH
Where is he?

10

FIFTEEN SECONDS TO GO, MINUTEMAN.

木木木木

GRIT

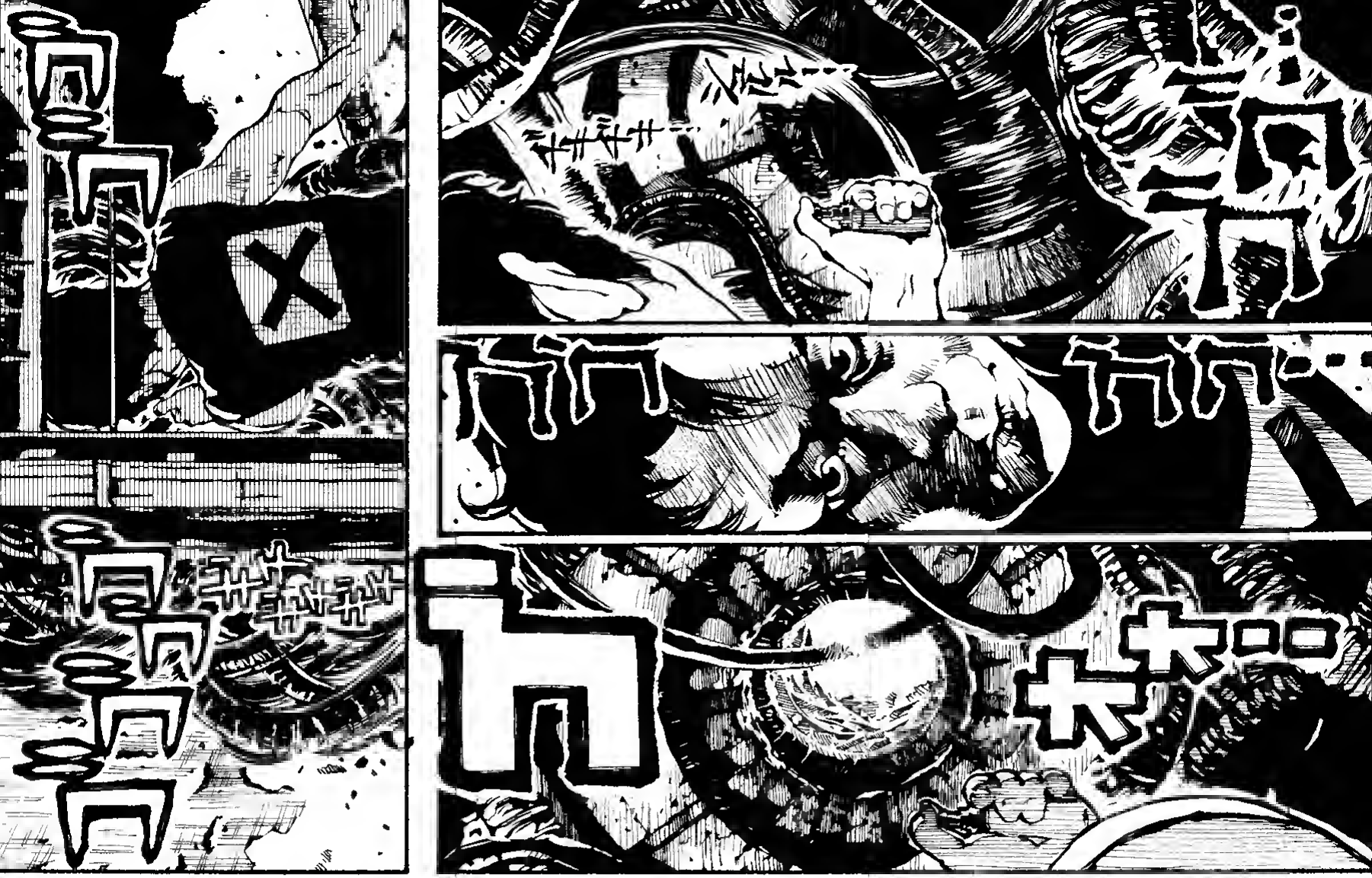
CLICK
...GOODBYE,
MY LOVELY YURIKO.

AGHH...!
URGH!

AHHH...
BLECH

ブゥウゥ・・・
ヒィ・・・

ゴオオーー
ゴゴゴゴ…
ヒュル
ゴゴ



ゴースト

...
DESTROY THE WORLD WITH YOUR LOVE.

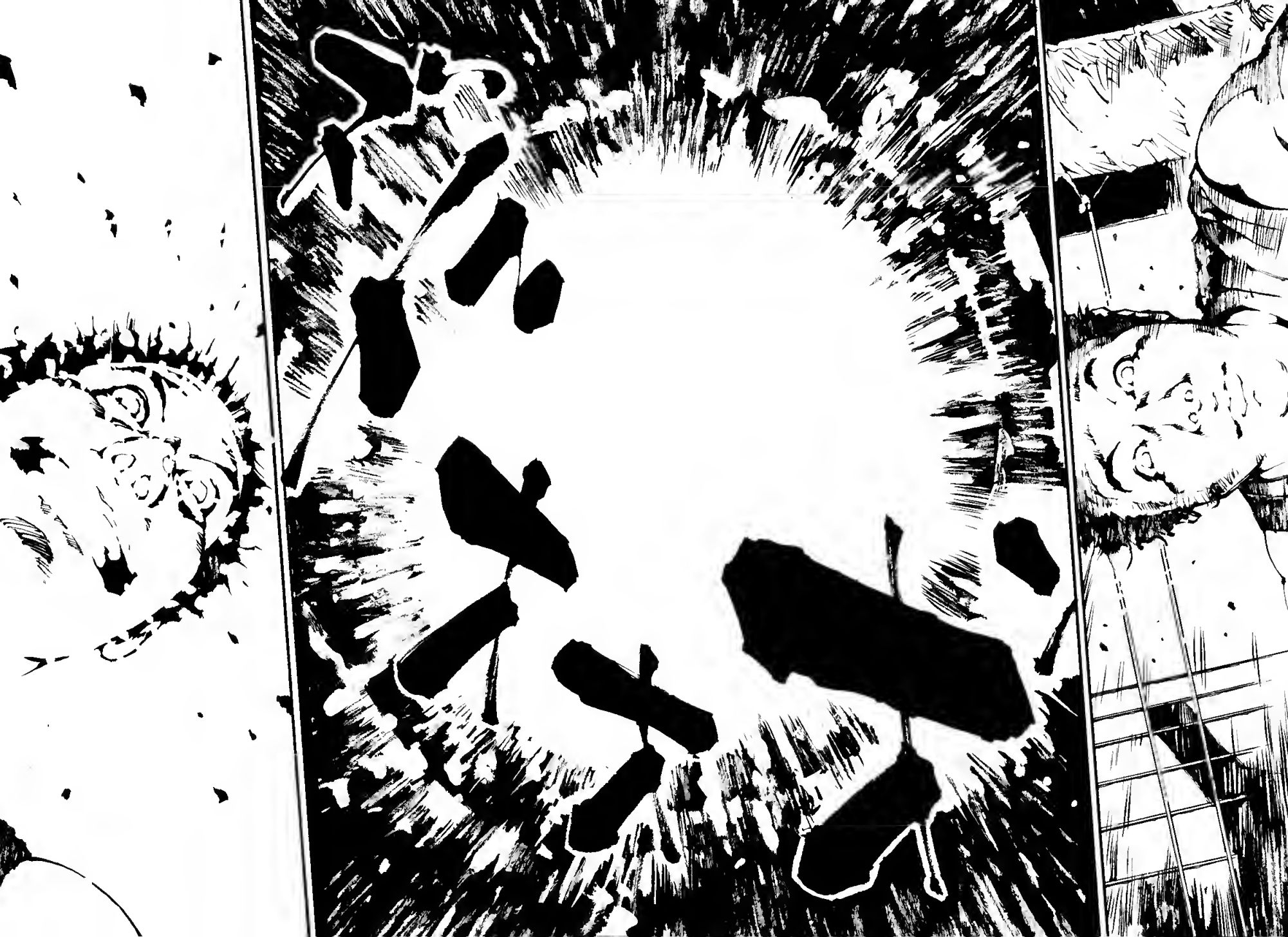
THREE!

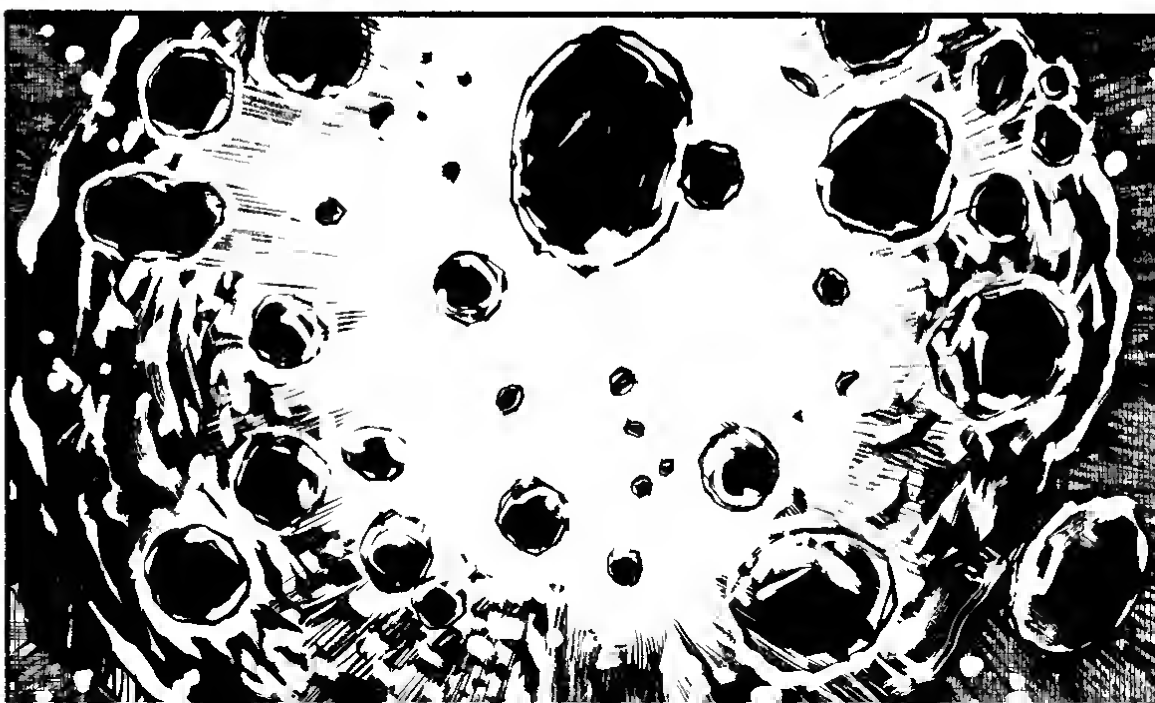
FOUR!

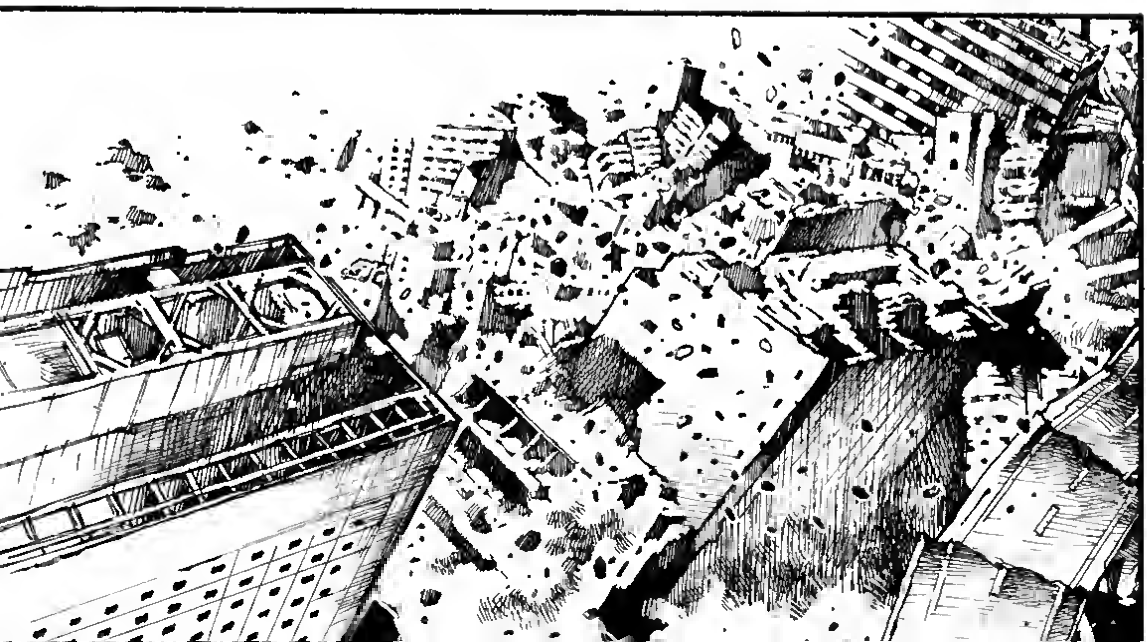
...FIVE!

TWO!
ONE!
...YOUR ENEMY IS NOT THE MAN IN FRONT OF YOU!

YOUR ENEMY IS IN YOUR HEART!!







…

ゴゴゴゴ…

はっ

Let it all out!
Such splendid, wonderful anger!
What are you doing...!?
Strike me down!
Hurry up... Shoot me!

You might have been alive, but you never felt like any of it was real, right?
You and Yuriko both...
...OUTSIDE OF THIS COLD BUILDING...
MAYBE THERE'S ACTUALLY NOTHING...
It's the same for this entire damn city. Those sleepwalking fools all across Tokyo who've never ever been awake
Take them all out in one shot...

You too!?
!!
AH...
...URGK!

ガオアア
!
ウグー
UAGH!

WHAT...?
HNGH!
SHIT...
...DAMN.
ガシャ
ガシャ
ガシャ

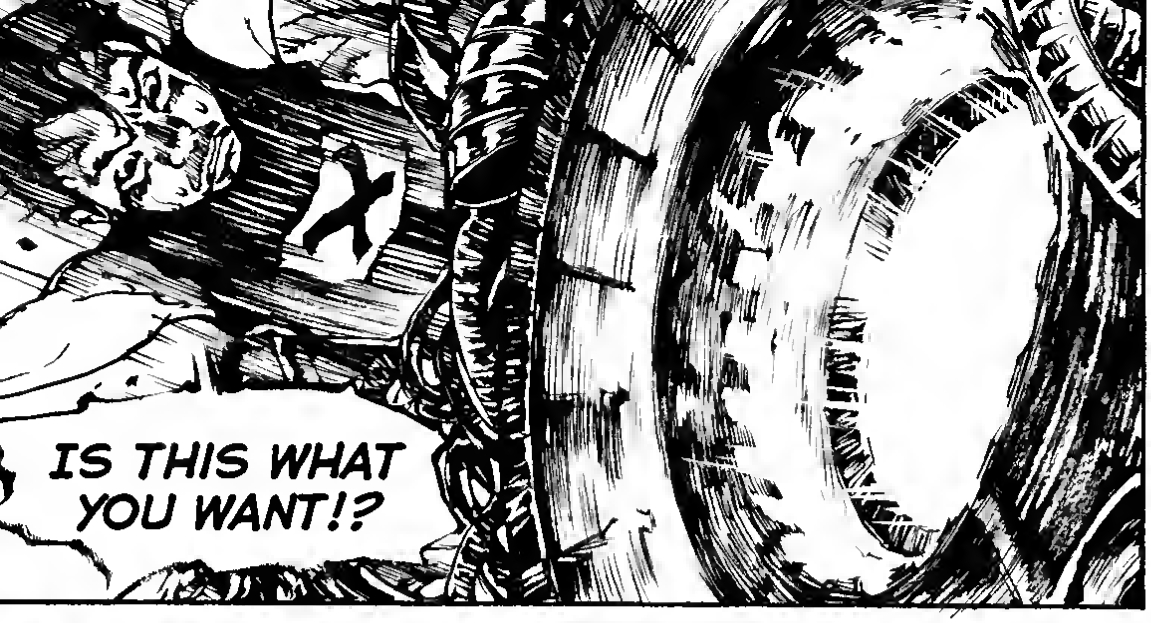
...SHIT...
HRNK!
...
DAMMIT!
WHAT ARE YOU DOING!?

SHOOT ME!

ANTHONY!
KILL ME!!

AHHH!

DAMMIT!


IS THIS WHAT YOU WANT!?

...SHIT!

GRAB

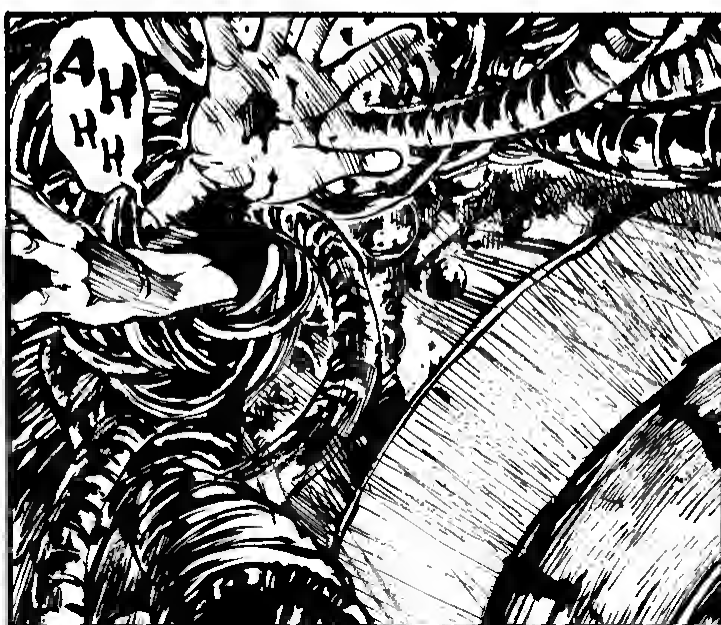
UOAH!

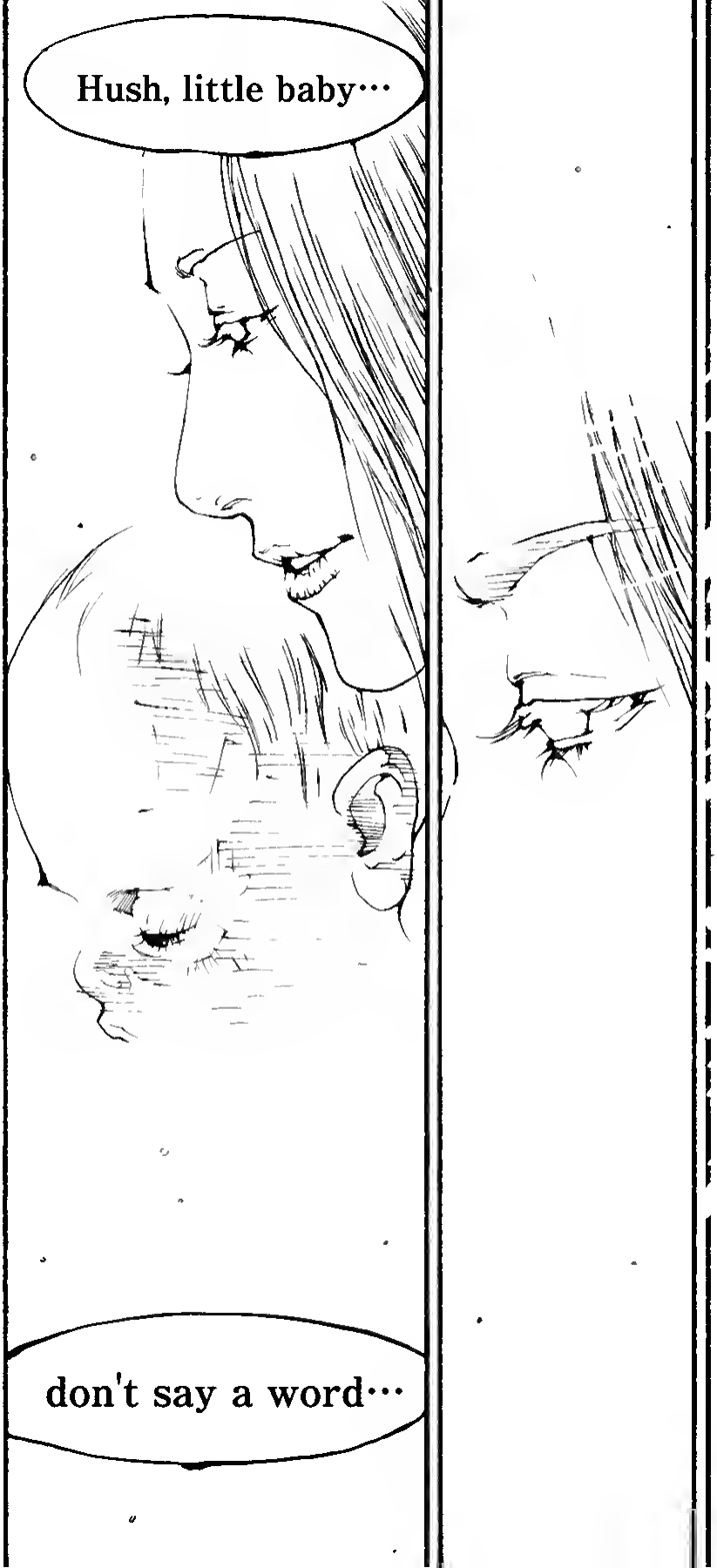
DON'T...
PUT ME INSIDE YOU...

IF YOU PUT ME INSIDE YOU,
I'LL RAISE HELL.

UO
HH HH

...


AH
HH


Hush, little baby…
don't say a word…

Mama's going to buy you…

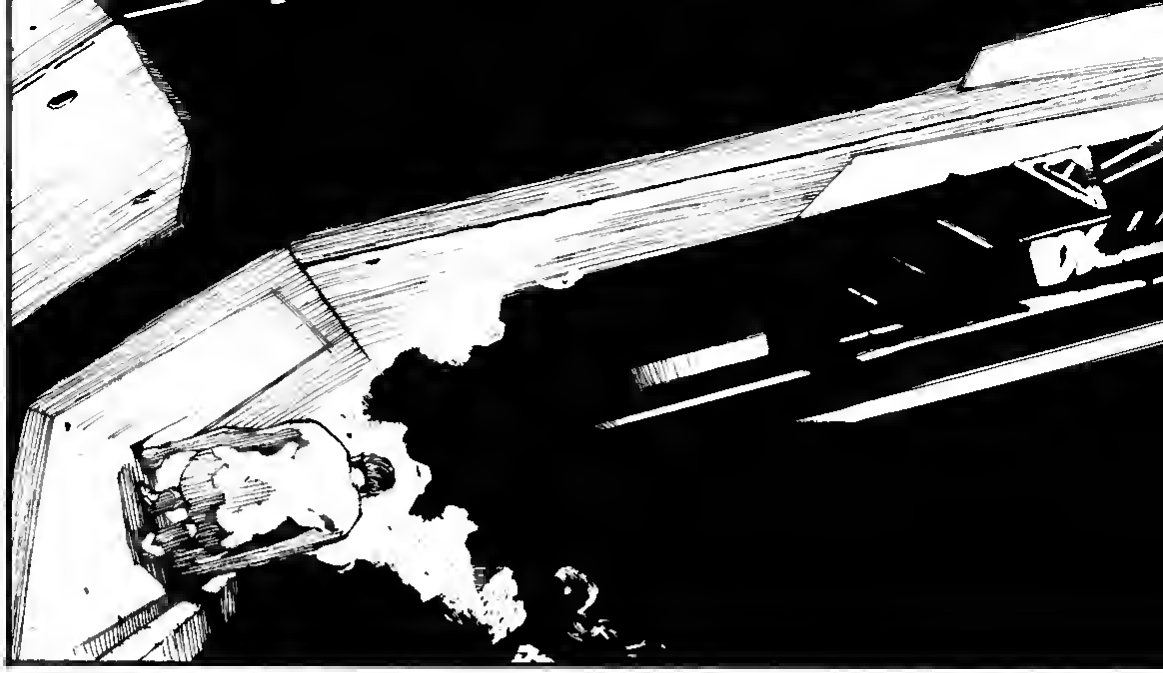
…a mockingbird…

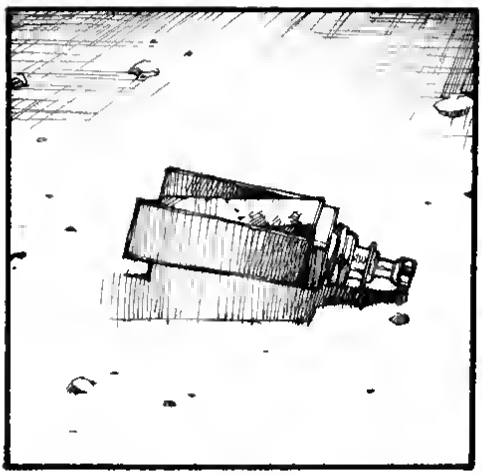
If that mockingbird don't sing…

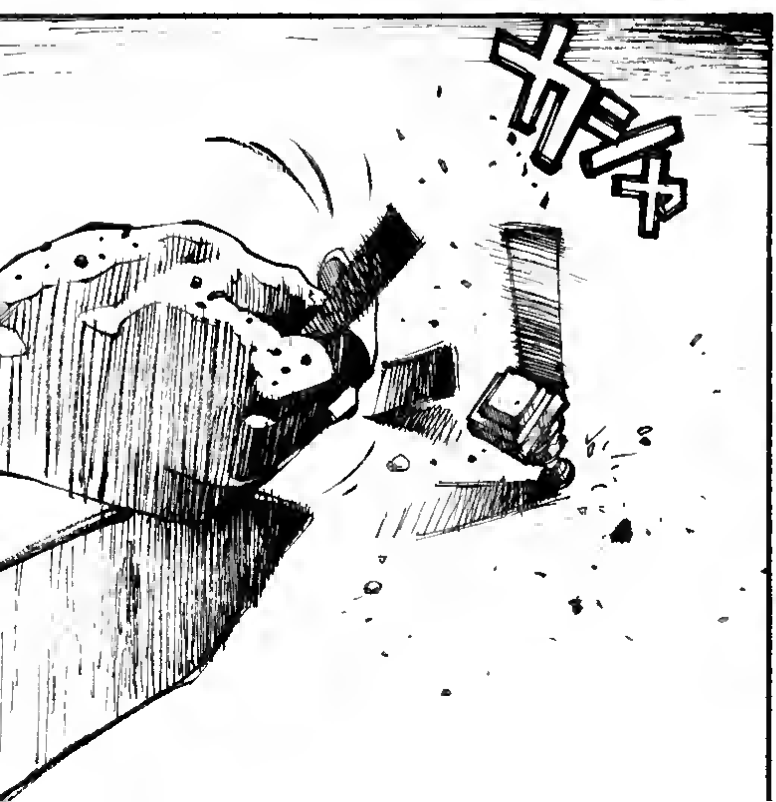
Mama's going to buy you a diamond ring…

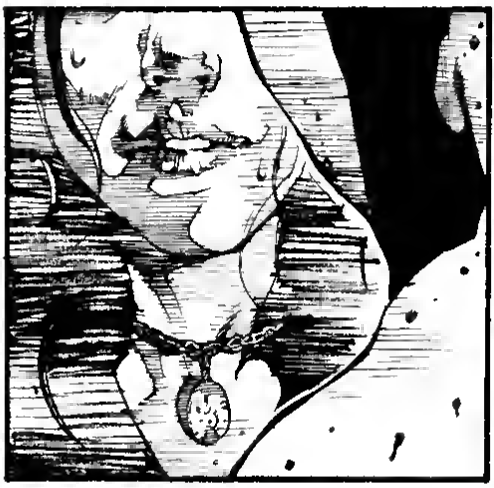
If that diamond ring turns brass…

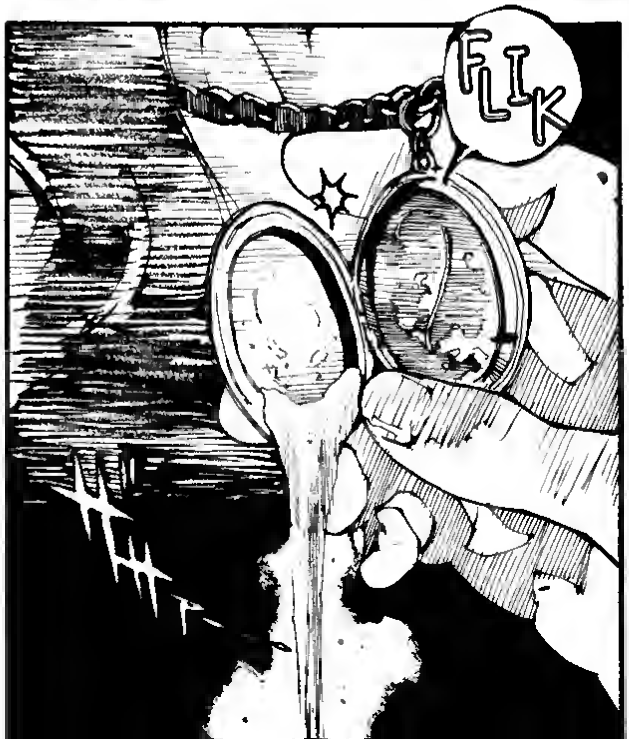
Mama's going to…

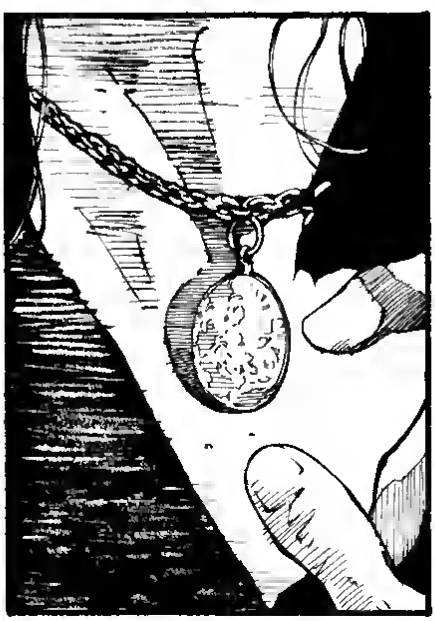


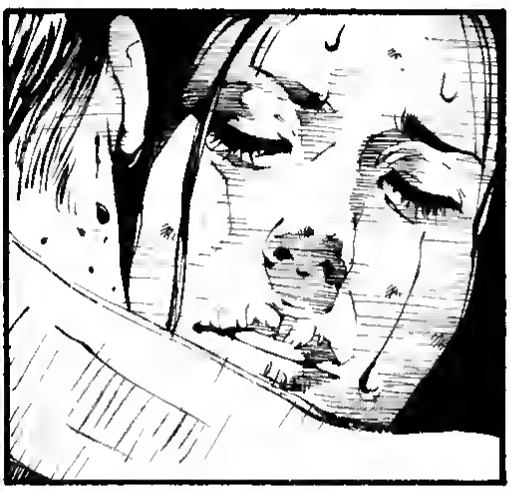



カチャ



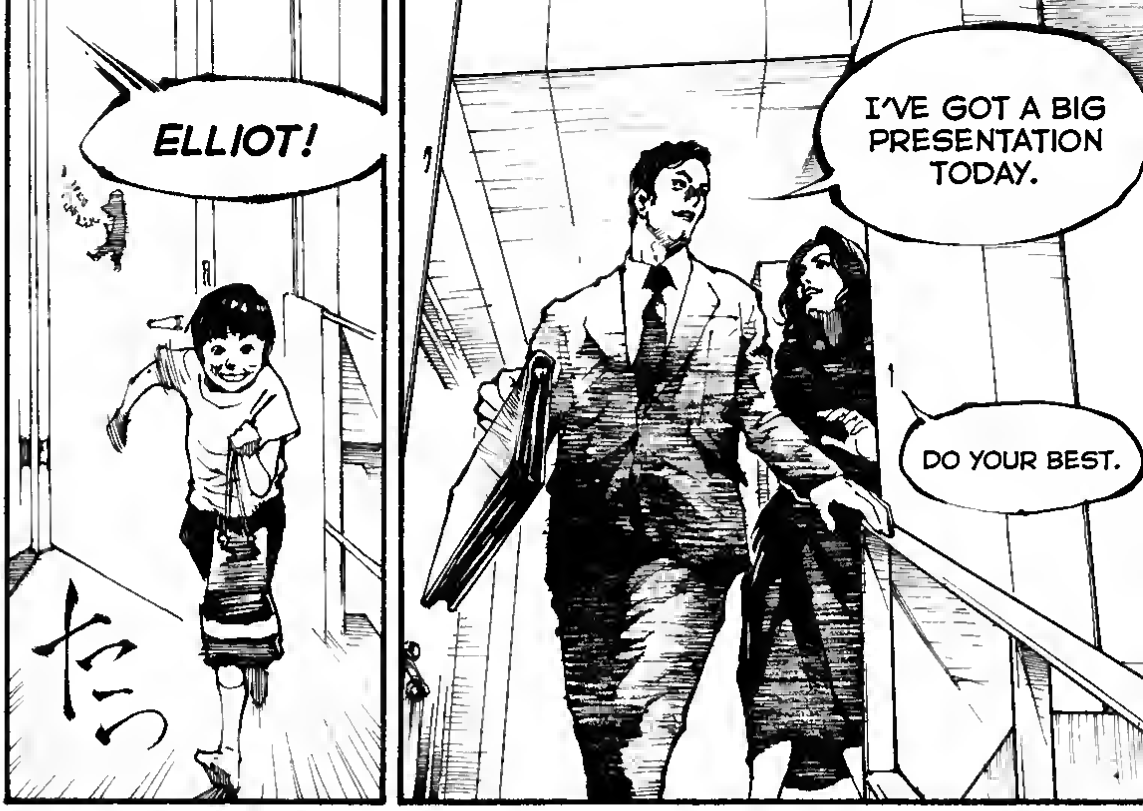

FLIK





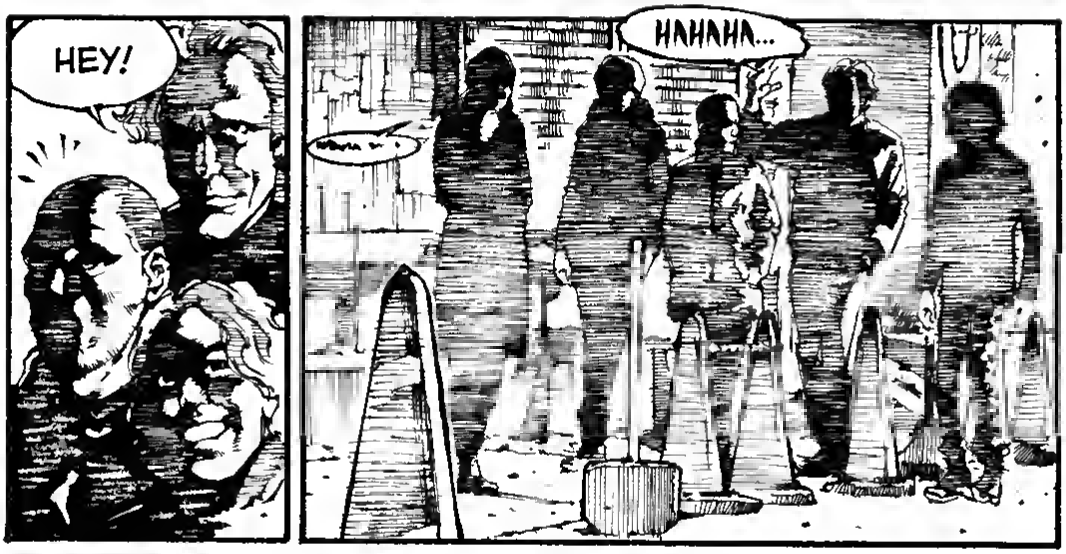
5 years later.

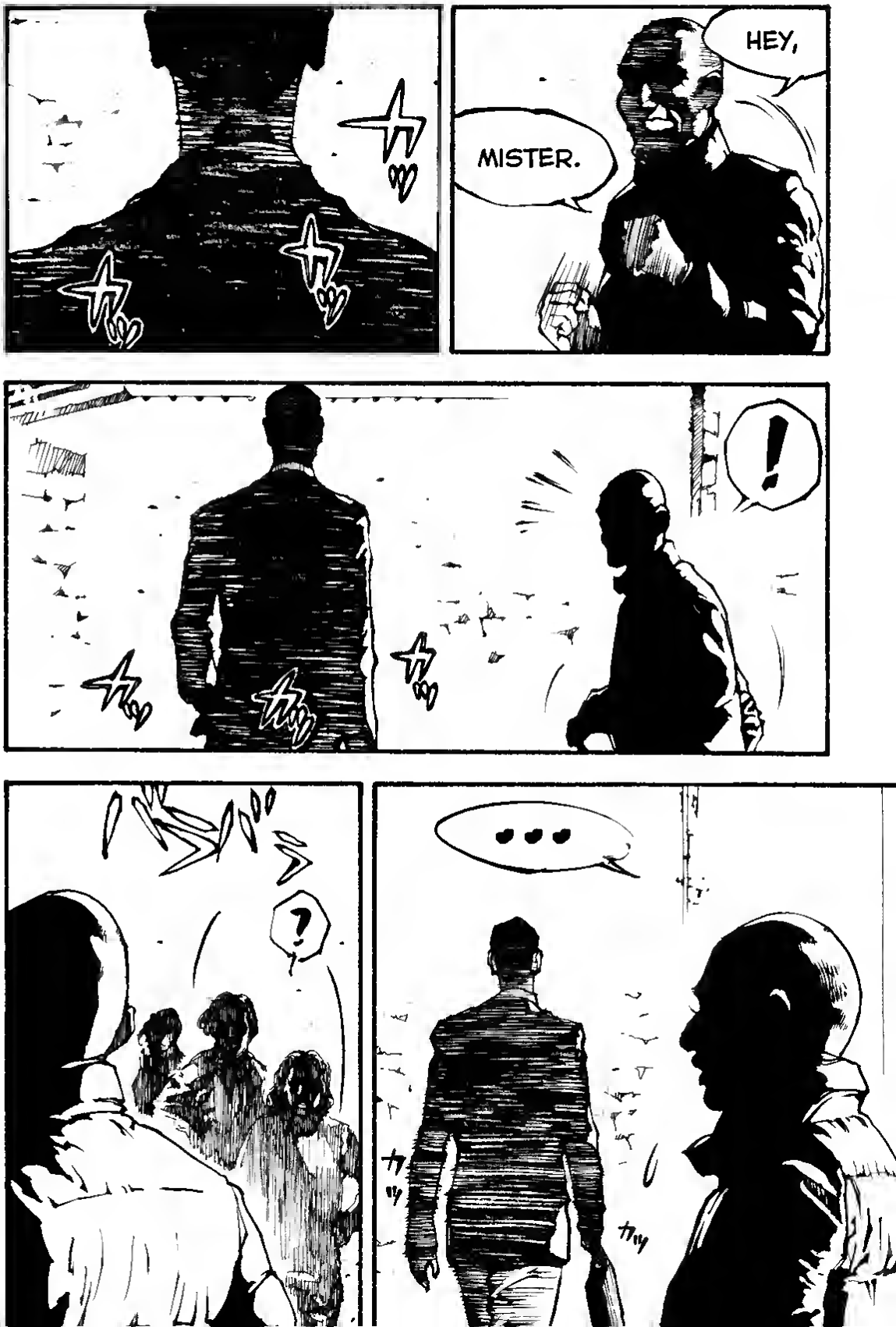
...ANTHONY?
...I'LL BE RIGHT OUT.
"If you put me inside you, I'll raise hell."


ELLIOT!
I'VE GOT A BIG PRESENTATION TODAY.
DO YOUR BEST.

Everyday now I wonder.

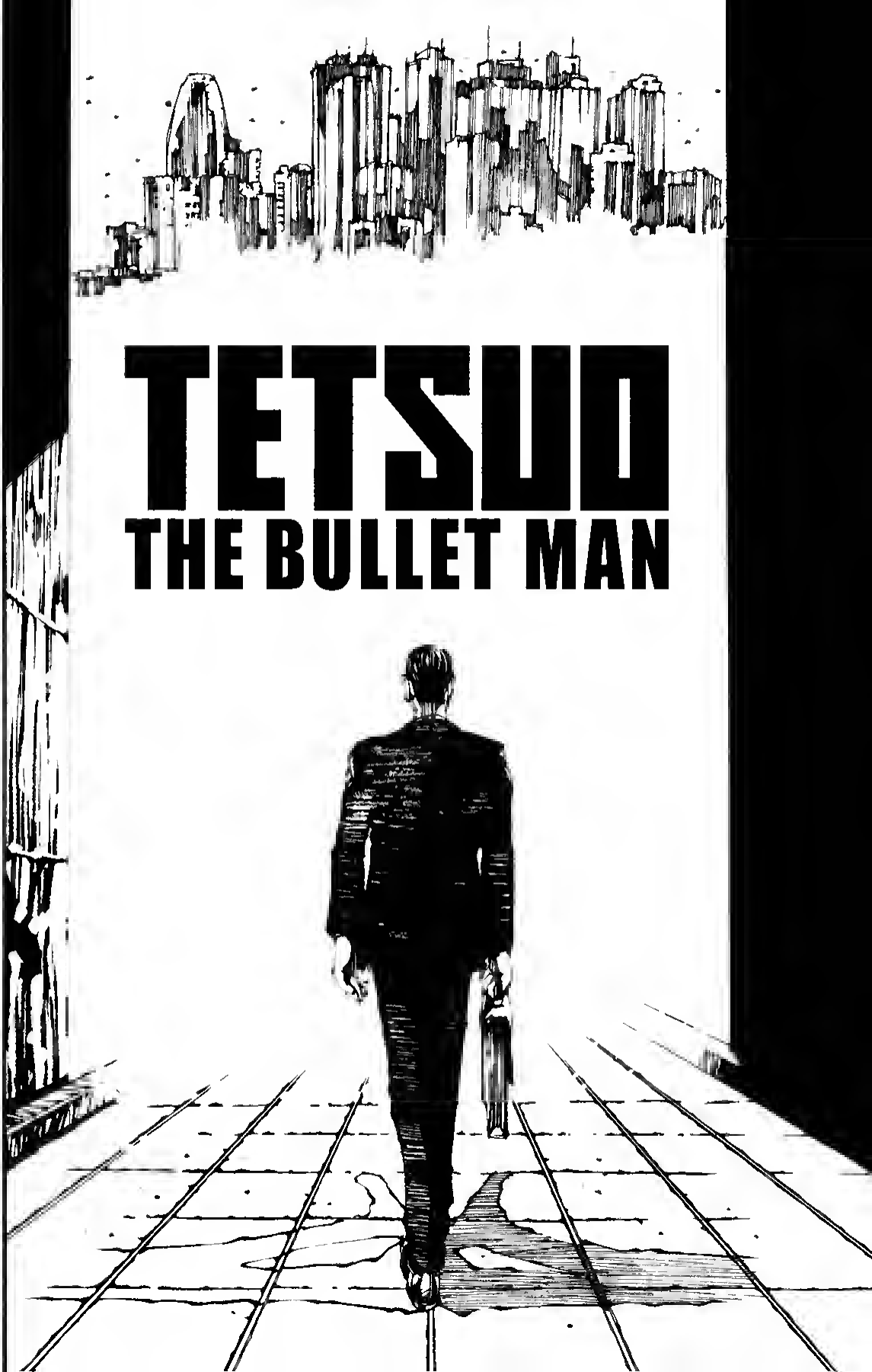
if I'll end up destroying this city
together with that man inside of me,
or if I'll be able to keep him under control.


HEY!
HAHAHA...


HEY,
MISTER.
!
?

WHY'D YOU LET HIM GO?
YO, WHAT HAPPENED?
...

...NO REASON...
...IT JUST SORTA HAPPENED...
It's all up to me.


TETSUO
THE BULLET MAN

Original Work ("Tetsuo" series director)

Tsukamoto Shinya

Illustration (Mangaka & "Tetsuo II" Special Effects Crew)

Fukaya Akira

Actor ("Tetsuo: The Bullet Man" Leading Role)

Eric Bossick

This is the Exclusive Conversation for the End of the Book to Commemorate Turning "Tetsuo: The Bullet Man" into a Tankoubon!

The director of the original film, the lead actor, and the mangaka that turned it into a comic. . These men, who've been taken over by "Tetsuo", have gathered here!

End of Volume Exclusive Talk

The Director and the Lead Actor talk about the Comic Version!

Fukaya: I'm a bit unsure about this [laugh], but I'd like to first hear what the director's thoughts were on the manga?

Tsukamoto: How should I put it... It's just like the movie, only with a filter applied to it, and I mean that in a good way. You really brought the original feeling of the movie to life for us. There's even more contrast with manga, and although you've simplified the story, it's got this intensity to it that you can only get with manga and gekiga. And the script too, other than the parts that I thought were completely off from the original, it was all left up to your interpretation. I figured that was just your point of view on things. But the thing I had the most fun with was how much everyone looked like their counterparts. [laugh] Eric's character really looked just like him, and I've never had anyone draw me so identically up to this point. I was like, "Oh, so this is what I look like..." It was very interesting.

Fukaya: The director was especially easy to turn into manga, you can just draw him as he is [laugh].

Tsukamoto: Oh, really? [laugh]

Fukaya: Yes... especially with how you appeared in the movie! By the way, this happened once but, I normally went out of my way to draw Eric's face just like it was in the movie. Then I got some feedback that said to make his face more evil and maniacal in a scene... since we could anyways.

Tsukamoto: Yeah... just at the end. After the line "Your enemy is in your heart!!" (on page 212), right?

Fukaya: I touched it up a bit, but it didn't seem like something that needed to be really emphasised. If I had drawn it as it was, it would've looked like a pretty evil face as far as manga goes. [laugh]

Tsukamoto: Well, it must be because of Eric's kind-heartedness showing on his face.

Fukaya: He does have expressions where he looks quite evil, but there were spots that the editor was pointing to and saying, "This looks a bit too cute."

Tsukamoto: Hahahaha!

Fukaya: Time is moving when you're watching movies, so you can't turn back to certain parts in the middle of a screening. But with manga, you can look back at previous scenes, that's why you should make the details easy to understand and explanatory. However if I were to overstate some things, it might hurt the ambiance of the work, and I was conflicted over whether my work might cause the director to think, "This is a bit different from my interpretation of things." I was constantly thinking, "Should I do this? Should I not?" That was the number one thing that I was trying to figure out in my head while I was drawing "Tetsuo". Eric-san, you're fluent in Japanese, what did you think of the manga?

Eric: The director said that "Tetsuo" is like a rollercoaster...

Eric: He wanted to convey the feeling of riding a jet coaster through "Iron". Manga is made up of images so it doesn't move, but when you look at it, you get a real sense of "movement". The speed of running, contact, motion... it's all got this impact. Take for example with this scene. (with the print copy in hand he begins gesturing) Whoosh! Whoosh!

Fukaya: [laugh] Thank you very much.

Eric: When we were actually filming, there were times when the assistant director would say stuff like, "Guh, guh, guh". Like, for example, in the car accident scene with his son, when they were shooting my close up. It was the same scene, but the car was being shot somewhere else. So, the assistant director would make the sound effects like, "Guh guh guh" and "gaah, gaah" so I could match the timing. He made all sorts of weird sounds! [laugh] And then, while I was reading this, I saw the same sort of sound effects in the manga as well. [laugh] And well, there's a limit to film.

Fukuya: Like, in terms of time?

Eric: No, like, how you have to use CGI, or how you have to have the camera in a certain way to shoot something. But these are illustrations, you're free to do whatever you want with everything. Because of that, I think you were able to make it more surreal than the film. Especially in the latter half, where the bestial, violent "Tetsuo" became more surreal and grotesque. It was really great. With images, you can draw anything that the creator can come up with, right? With movies, you've got the camera's lens, and other hard limits (while tapping on the desk) of reality like this. With comics, you don't have those.

Fukuya: I see.

Eric: Also, I really love the color pages at the start a lot. The pictures with the two halves of my face, right? I love those, they're awesome. That isn't in any of the movie scenes, is it an original image?

Fukuya: Yes, that's right. I was trying to come up with an easy to understand way to show an impression that I had of the film directly... of the contrast between a calm businessman and a monster.

Eric: I knew it. It's really amazing!

Fukaya: Thank you.

Tsukamoto: Since it's gekiga, it would've been fine for it to be even more unrealistic, like with how the creature looked and stuff, but you still went out of your way to base things on how they originally felt in the movie. And so to me it was never like, "Oh wow, you're gonna go that far with it? Well, that's nice but it's pretty far from how it was, and that makes me sad." You were always doing things with the film firmly set in your mind, and that made me happy. I felt like it was really great how you were distorting things while making use of the film as well.

Profile

Shinya Tsukamoto

Born in Tokyo on January 1, 1960.
In '89 he won the grand prize at the international film festival in Italy, Fantafestival. He made his bigscreen debut with the same work. His other works include "Tokyo Fist" (which won the grand prize at the Sundance Film Festival in Tokyo), "Bullet Ballet", "Gemini", "Snake of June" (which won the Special Jury Award at the Venice Film Festival), "Vital", "Nightmare Detective", etc. He is also quite active as an actor (winning an award for costar in '02 at the Mainichi Film Awards and such). His latest film stars the actress Cocco, "Kotoko" (which won the Orizzonti prize at the 68th Venice International Film Festival in '11).

Fukaya-shi joins the "Tsukamoto Crew"

Tsukamoto: I'd like to cut in and go back to some things that happened in the past, so that the people reading can learn a little about Fukaya-san. [laugh]

Fukaya: It was the spark responsible for this project... It's been 17 years since I debuted as a mangaka, and pretty much right up until after I debuted I was part of Tsukamoto's crew. The timing when my debut work got printed was right when "Tokyo Fist" was in the middle of filming. So, ever since I became a mangaka, I hadn't met with the director at all, but...

Tsukamoto: Yeah, that's right... We hadn't met at all for years.

Fukaya: Around 15 or 16 years ago, I was in college and responded to an ad looking for staff and got put in charge over the special effects for "Tetsuo". But the schedule was tight, and we couldn't really get any time with the lead actor, Taguchi Tomorowo-san. And so eventually, someone said, "couldn't we just have someone else be inside the suit?" I took a look around and it was pretty much like, "I guess I could do it?" [laugh] Though at first, it was all, "who's going to do it?" and "should he do it?" But anyways, a whole bunch of people put on the suit. Besides Taguchi-san, I think I had it on the most. The director talked about this turn of events in his interview for "The Complete Tetsuo" (Published by Kodansha) and he was talking about how in the final parts of the movie Tetsuo turned into this huge thing [laugh]. When I read the part where he said "The person who made it, wore the suit too," I realised "hey, this is about me" and thought, "I guess I left an impression on him."

Tsukamoto: Yeah, you really did. In the "Tetsuo" film, it's the bit where he changes into his final form, leaving the human form behind, and is a real big part of things. Though he does become a tank later on too.

Fukaya: Yeah, in the scene where I was fighting face to face against the director.

Tsukamoto: The one where Tetsuo had completely swelled up. Fukaya-san, was that also all your design from the beginning?

Fukaya: Takahama (Kan)-kun did the face, and I did everything else from the neck down.

Profile

Fukaya Akira

Born in the Fukushima Prefecture on August 12, 1967
He once served as special effect makeup staff for films and in '94 he won the Chiba Tetsuya Award in the general division for his work "Kamisama no Shima no Ai Aru Shokutaku" His representative works include "Adesugata Tonmono Hanashi" (published by Leeds) and "Spice Beam" (published by Nihon Bungeisha) He currently has two series running irregularly One in "Comic Ran Twins" (published by Leeds) called "Zankin ~Hijikata Toshizouden~ and one in "Monthly Comic Beam" (published by Enterbrain) called "Odorushima no Hiru to Yoru"

Fukaya-shi goes inside "Tetsuo"!

Tsukamoto: As for the impression it left, it was like, this person who made the special effects prosthetics was taking responsibility for it and wearing it themselves. [laugh] Like that's how they decided to split up the work. You wear he thing that you made yourself, because you'd be the most familiar with it.

Fukaya: When we were filming there were times when it was really hot or really cold. It was pretty rough but, well... it was like, I made this suit so I guess I can't complain or anything. [Laugh]

Tsukamoto: Taguchi-san and you were completely different in height. It didn't really matter when you were playing Tetsuo when he was huge. But, if Tetsuo had shrunk, then it'd have been a bit of a problem.

Fukaya: I remember we were saying, "Maybe we should just use the assistant director for it." But yeah, we didn't really know what to do to make it smaller than Taguchi-san.

Tsukamoto: We had something molded to Taguchi-san's face for the close ups, but sometimes we shot Fukaya-san's face, like just there in the open, and we acted like there wasn't any difference [laugh]

Fukaya: At first, with how things were going, we thought that for the bust shots, it had to be Taguchi-san or else people would notice. But, in the end, I mean, the size of the eyes were all Taguchi-san's, but if the mouth was in there, it was pretty much me.

Tsukamoto: That's right, generally the closeups are all you, Fukaya-san. [laugh]

Fukaya: It was pretty cool, like in the scene where he looks back in the rain.

Tsukamoto: Yeah, those were all Fukaya-san.

Fukaya: There's nothing to compare me to, so you can't tell that I'm bigger than Taguchi-san. But, if you lined us up, you'd figure it out [laugh].

Tsukamoto: Speaking of that, there sure were a lot of action scenes in "Tetsuo II", huh?

Fukaya: Yeah, for whatever reason, you let me do them. I had to like, bust into walls and break them down.

Tsukamoto: It's a bit unusual that the person doing the special effects for the movie, would end up also being the person to draw the "Bullet Man" manga.

Fukaya: Yeah, this is probably the first and the last time it'll happen. Something like this probably won't ever happen again.

Tsukamoto: I didn't know that Fukaya-san drew at that time either.

Fukaya: At first, I was more like an assistant to the director. It was my job to take care of things so he had less to do. So it was like, "Well, I'll take care of the special effects production so you can just focus on shooting."

Tsukamoto: Yeah, I guess that might have been the easiest way to put it. But that's also why I had you act as the well. [laugh]

Fukaya: Oh, really? [laugh] In the beginning, I thought all I was going to have to do was shut up and stand there. But, you just kept on having me do more and more dramatic parts.

Tsukamoto: Yeah, so I played the metal fetishist, and Fukaya-san was "Tetsuo", so we were fighting on screen all the time.

Fukaya: That's right, we even wrestled around!

Tsukamoto: If there are readers who don't know what we're talking about, they should watch "Tetsuo II". The first half was all Taguchi-san, but in the second half you can just think of it as being all Fukaya-kun. Oh, and sometimes it was Kojima (Hiroyuki)-kun... Though, the readers probably wouldn't know at all, even though I'm telling them right now [laugh]

Fukaya: If you lined them up, the big "Tetsuo" was pretty much always me.

Tsukamoto: At first, you were just putting it on because we asked you to, but by the end, you were completely into it.

Fukaya: Yeah, that's what it was like during "Tetsuo II", and in "Hiruko / Youkai Hunter" you had me do it too.

Tsukamoto: In the timeline of things, "Hiruko" came out before "Tetsuo II" though.

Fukaya: That's because it came right in the middle of things, right? We were making "Tetsuo II" and then in the middle of that we shot "Hiruko", and then we went back to making "Tetsuo II".

Tsukamoto: Yeah, so we finished "Hiruko" and then just a month later we were already back at it with "Tetsuo II". It really showed off all that you were doing, Fukaya-san. I was really thankful for that. [laugh] You did, like, everything.

Fukaya: For a single film, it took a really long time to finish. We went through so many seasons with it.

Tsukamoto: Yeah, it took about a whole year. If you were counting, it would probably be around 10 months. But in those 10 months we were shooting all the time. We did take a month off, like a vacation so the staff could get jobs. We didn't have any money left, we were asking people to get jobs, work for a month, and then for everyone to come back when they' saved up some money.

Fukaya: Yeah, I remember hearing people refer to how Tsukamoto's crew was completely broke. [laugh]

"Tetsuo: The Bullet Man" gets a comic adaptation!

Fukaya: So, after I became a mangaka, I hadn't met with the director for a while, but I went to see "Tetsuo: The Bullet Man" on its opening day. It was "Tetsuo" after all. Compared to the previous two works, it had gone a long way with how it had more of a story, and for the running time, it was streamlined so it was shorter and simpler. And I thought to myself, if I did this and that and this, I could probably turn it into a manga.

Tsukamoto: That's when Fukaya-san suddenly sent me two or three pictures he drew of "Tetsuo: The Bullet Man".

Profile

Eric Bossick

Born in Pennsylvania, America in 1973
Majored in Acting at Victoria University in Canada
Interested in Japan, he moved there in '96. He learned Butoh and became a member of the dance group "Asbesto Kan". Since '98, he has been active as a photographer with many Japanese magazines. After moving back to Los Angeles and being active there in film and photography from '04 to '07, he came back to Japan again. After returning, he was mainly active as an actor and was spotted by the director Shinya Tsukamoto and cast as the lead role in "Tetsuo The Bullet Man". He is active in TV commercials, modeling, and all sorts of other disciplines.

Fukaya: At the time, we hadn't talked about having me draw it as a manga, I just sent it on my own. I didn't think about whether or not I'd be able to, but the image just popped into my head. I went to see it on the first day, and it had this impact on me, and I was just like "Whoa, I sort of want to try drawing this!" I drew it while looking at a pamphlet for it or something and sent it.

Tsukamoto: The images he drew had a lot of power. I really hadn't known that Fukaya-san was so good at drawing. [laugh] And I just thought, "Wow, this is really good. It really captures the intensity of 'Tetsuo'." When the "Tetsuo: The Bullet Man" Festival was going on, I had Tanishima-san from Asmik set up all sorts of things for me. But, I really just wanted to make a comic out of it, and we couldn't get it done. It was like, now I could, so I decided to ask him to do it.

Fukaya: At the time, I wasn't on the side of the people that were planning things, I was just part of the audience, so it wasn't done in time for the festival.

Tsukamoto: But, thanks to that, the festival was able to go on for the year that it was in serialization. I think things worked out well in the end.

Fukaya: There wasn't any reason for me to contact him, it had been like 10 years and I had wondered if he even remembered me. But anyways, when I sent the images to him, I got back a response that was really positive about them. So I timidly sent an email trying to get a feel for things saying like, "If you're really that pleased about it, then does that mean it'd be okay for me to draw 'Tetsuo' a manga?" To which he responded, "Of course!" and introduced me to Tanishima-san.

Tsukamoto: All of that took place in like 2 seconds, right? That's all it took for me to turn it over to Tanishima-san. [laugh] And what you sent me had a bit of a different feel than what you had drawn before.

Fukaya: I usually draw things with a thin line and a more quiet look to it, which is very different from how 'Tetsuo' is. Even if I said I was going to draw a manga version of 'Tetsuo', I was thinking about how the manga that I'd be able to show them for consideration would be completely different. So I figured, I'd have to draw something harder manga that was more like Tetsuo to present to them and go from there. Otherwise, it wouldn't really happen, luckily the director gave his approval with those 3 images alone.

Tsukamoto: It's because we had history. When we were making "Tetsuo II" Eric was probably still in elementary school! Just kidding. [laugh]

Fukaya: There was that "Tetsuo 20th year anniversary" going on, or whatever. But if you included the time period where we were in preparation for it, it'd be way longer than 20 years. We're both old fogeys now. [laugh]

Tsukamoto: Yeah, it's scary... It's not like I'm a middle-aged man anymore, I'm getting to be a senior. I'm a senior and I'm in "Tetsuo: The Bullet Man", and I'm playing the villain, trying to portray him in the same style we always did. People were telling me, "Yyou can totally see your crotch hanging out here. You really were working hard." [laugh] But looking at the staff pictures we took for "Tetsuo 2", we were all just kids back then.

Fukaya: Yeah, I'm twice as large now than I was back then.

Tsukamoto: You got bigger, just like 'Tetsuo' [laugh]

Behind the Scenes: Stories of the Comic Version!

The Producer, Tanishima Masayuki-shi (from this point on, Tanishima): The first thing I talked about with Fukaya-san was how we were going to progress and develop with the images. If we were just going to draw it as it was, or...

Tsukamoto: Yeah, because if it got turned into something that played too big a part in things, then I'd get jealous. But, if it was too much of the same, then it'd be boring. So allowing for that, I just stewed over it and watched what was going on, I think they were able to arrive at the place that struck the best balance.

Fukaya: The spots where Tanishima-san made suggestions were on the characters' thoughts and backgrounds. In the movie, they went by quickly because it had to have a sense of speed to it, but in the novel (published by Kodansha), the director went to great lengths to have written a lot of the characters' inner thoughts. Tanishima-san said that it'd be good to take those into consideration. There are even some lines in the manga that were taken directly from the novel.

Tsukamoto: Whales showed up too.

Fukaya: Whales only showed up as part of the imagery in the novel; filming them in actuality is a lot of work. For the manga, I could take advantage of the medium's special characteristics, and just draw it. I used it in the last part as well. When he turns back into a human, I drew the whale leaving in a calm manner. But, you know, it's not like it was completely gone or anything...

Eric: I'm interested in hearing about how you drew that part. For example, did you put a TV in front of your work desk and put the DVD on and when the scene came up, you just kept pausing and drawing it? Or did you print out the images and draw while looking at those?

Fukaya: Generally, I had the DVD playing on my laptop. But, the images are moving in film, details get lost and you can't see the parts that you want to see. So I asked Kaijuu Theater and got a still. And I got some pamphlets and other publications. In the end, I was drawing the illustrations while looking at all sorts of different things. Even if a scene that was completely on target came up on the DVD, if you put it into a panel for manga, there'd be parts that you'd sort of want to see a little more of. I was using my imagination to supplement it. I also left the basic image of 'Tetsuo' as it was, but I put in details of my own in there.

Tanishima: It's about time that we wrapped this up, is there anything you have left to say, Eric?

Eric: Hmm... I think I look a little cooler in the movie than in the manga. [laugh]

Tanishima: What do you think, Director?

Tsukamoto: Well, to begin with, this film is a parody of American ones. So when we made it into a comic, we wanted to make it something that had an American feel to it. That's why even though it's written in Japanese, it's set horizontally like it would be in English and designed like an American comic. The novel was also made with the idea that it'd be like a paperback. But, I guess it's got a strange touch to it that you don't find at all with Japanese gekiga.

Fukaya: Personally, I was really pleased to be able to present something in that kind of style.

Tsukamoto: I think it was really great for us to be able to have it printed in Comic Beam, which has all sorts of projects with different styles.

Eric: I was wondering if I could make a request. For the tankoubon version, could you remove the fat around my chin and give me some more muscles? You think you could fix the images up for me?

Tsukamoto: No! [laugh]

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With the cooperation of

Kaijuu Theater

Asmik Ace Entertainment Company

Jungle Inc Entertainment Management

"TETSUO: THE BULLET MAN"

——Three Years of Running Around

Producer: Tanishima, Masayuki

In the 20th century, there were three original characters that came out of Japan that made it around the world. "Godzilla", "Akira", and 'Tetsuo'

The approach was something like this at first: to use the image of 'Tetsuo', an original character rivaling that of Godzilla and Akira that had once caused a huge commotion overseas, as a base. Then create something that was neither a remake nor a sequel, and unleash this completely new never-before-seen-21st-century version of 'Tetsuo' on the entire world! As it was the 20th anniversary of 'Tetsuo', we thought we'd commemorate it by trying an extremely ambitious experiment through Japanese film: creating an 'English film' where all the lines in it would be completely in English.

The finished product, which was completed on August 18, 2009, attacks the audience's sense of sight and sound. The unique, cold beauty of its colours contrasts with its eye spinning, feverish editing and violent sounds. It's a piece of film that explores a Tokyo that's never been seen before. The images and sound are so intense that you can almost feel them radiate off the screen like waves of a bomb blast. It's a movie that'll have you experience what it's like to be in an explosion and will swallow you up into its world.

The work was made with the worldwide stage in mind, so around the time it was finished we dreamed about and considered it a possibility that it might take the limelight on screens around the world. But it was almost unbelievable how it actually happened!

July 23, 2009, America:
Worldwide Announcement Of The Film's Production
Comic-Con 2009

Comic-Con is the biggest comic and pop culture convention in the United States, and this year was Comic-Con's 40th anniversary. We were going to announce the movie there while many famous directors were present like James Cameron, Terry Gilliams, Peter Jackson, etc. from Hollywood, and Miyazaki, Hayao from Japan. All sorts of crazy 'Tetsuo' fans from across the country had gathered there, and the venue was jam-packed before you knew it.

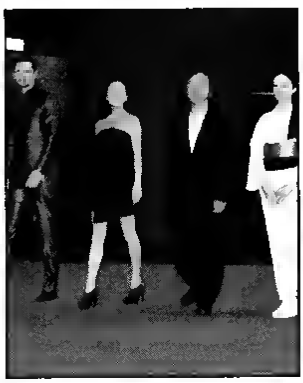
September 6, 2009, Italy:
World Premier
The 66th Venice International Film Festival

The premier happened at one of the three big international film festivals. And it also ended up as a representative of Japanese film and a formal entrant in the competition. 'Tetsuo' had joined the battlefield in the fight to select the best films from each country in the world. [laugh]

The film had its first world screening on the opening day of the prestigious Kurosawa Ceremony, which commemorates the anniversary of Kurosawa Akira's death on September 6th.

In Venice, there was applause for Tsukamoto-san at the presentation before the screening, a testament to his popularity

The head of the judicial committee for that year was the world-renown director, Ang Lee, who also happened to be strangely, the director of a tragedy about a man who transforms when he's angry. "Hulk", in 2003



October 7, 2009, Spain:
'Tetsuo' had received an Honorable Prize at the 42nd Sitges International Film Festival in Catalonia

The film was displayed at the world's largest movie festival for fantasy films. Not only that, it won a prize that was previously awarded to directors such as Sam Raimi, Quentin Tarantino, David Cronenberg, and Guillermo Del Toro

October 11, 2009, Korea:
Asia Premier
The 14th Busan International Film Festival

The film was formally exhibited at the largest film festival in Asia and had finally reached the continent

Held in Los Angeles, the ceremony was opened with the intent to pay tribute to the director Kurosawa Akira in mind; therefore, it was held on the day of his 100th birthday. The film received an award given to Asian movies whose debuts were highly anticipated in America because of the amount of attention the film had received at various film festivals internationally

Tsukamoto-san poses for the cameras due to the favorable reception at the fantasy-genre film festival

The fact that 'Tetsuo' also became a great topic of interest around the world during 2009 contributed to the reasons why it had received the award. At the award ceremony Tsukamoto-san said, "we didn't use any 3D or CG imagery that's so popular these days, we just shot it in analog like they did in the old days. We were able to get an intensity out of it that you can't get with CGI. The film is the analog antithesis of 'Avatar', but there are people who have seen the film that have told me that it had the same kind of physical impact on them. The runtime of the film is only a third of 'Avatar''s but I'm sure that you'll be three times more exhausted after watching it. I hope everyone looks forward to it and experiences it for themselves." His speech instigated much excitement on the premises

April 23, 2010, America
North American Premier
The 9th Tribeca Film Festival

The American premier occurred at the film festival sponsored by Robert De Niro in New York. The explosive film launched a direct attack on America with its intense sound on the big screen!

The sound was so piercing that it even managed to blow out one of the speakers at the theater! [laugh]

May 22, 2010, Japan
Japanese Opening

Even though it was a Japanese film, we created this sense that it was being imported back into the country and when the timing was right, we showed the film just as planned. After that, on January 21 2011, the American screenings began, starting with the ones in New York.

Tsukamoto, Shinya, Robert De Niro, and Eric Bossick.
A marvelous shot of the three!

This unconventional film circled the globe and is probably on display somewhere right now. Presently, in Japan, the Blu-ray and DVD of the 'Multi-material Version' (71 minutes), which is a special collection of images, has been released. Maybe it's playing right now in your room, launching an explosive assault on your senses. The special goods that were available at the Japanese opening of the film are still very popular (for details check out the official site, tetsuo-project.jp). Everything you might want is available for purchase. 'The Complete Tetsuo', a Tetsuo illustrated guide book, the 'Tetsuo Complete Works', which has all three scripts included in it, the "Tetsuo Complete CD Box" which has music from all three films, and even special figurines. And finally, there's also this comic, which was a strong tag-team effort with Fukaya, Akira-san, with its 9 month serialisation, which is now available for purchase as a tankoubon. The manga, with it's beautiful art, is completely fitting as the final bow to wrap everything up. And for me, it's actually quite touching to see it completed. It's a great way for us to announce that our grand 'Tetsuo' journey had come to an end!

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